

# ART AND ARCHAEOLOGY

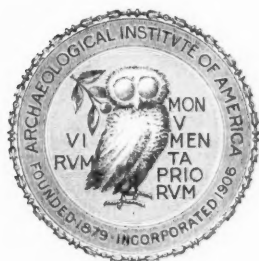
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THE ARCHAEOLOGICAL INSTITUTE  
OF AMERICA

VOLUME IV

JULY, 1916—DECEMBER, 1916



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## EDITORIAL NOTE

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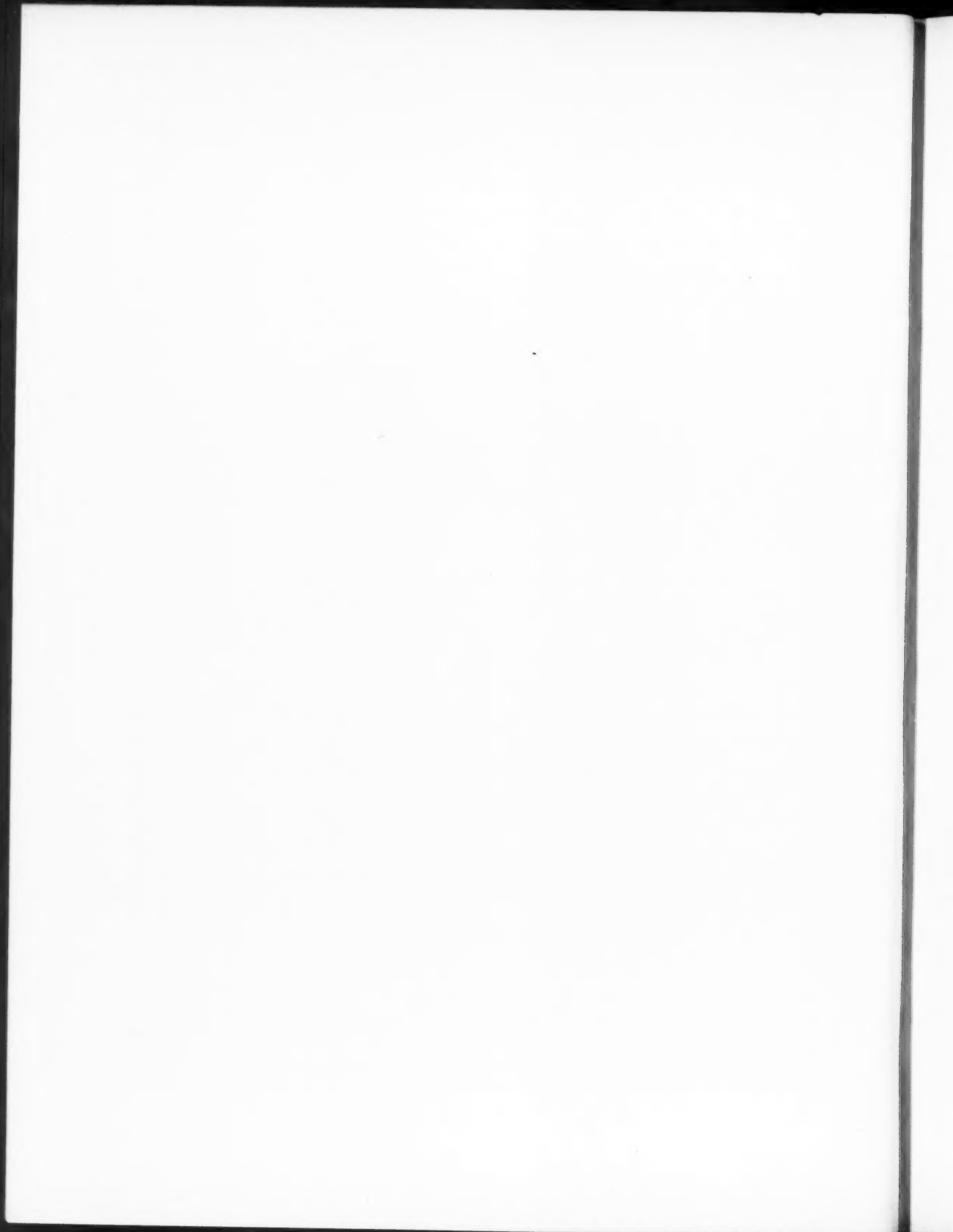
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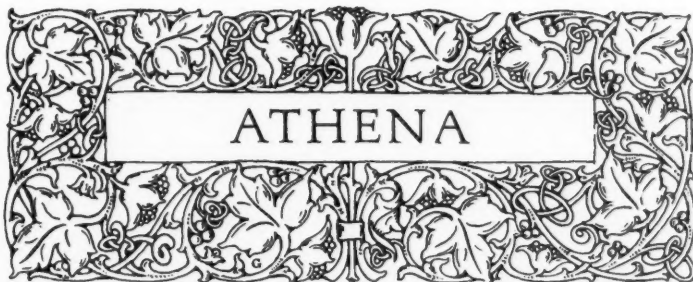
## PARTHENON NUMBER







The Goddess Athena, from the antique marble statue in the Vatican Museum, Rome



**H**AIL, Athena! Proud daughter of a noble race divine!  
Enthroned upon thy sacred hill whose splendor once did shine  
On all the world around. Unrivalled on that lovely throne,  
Thy beauty dimmed the luster of the glorious Parthenon,

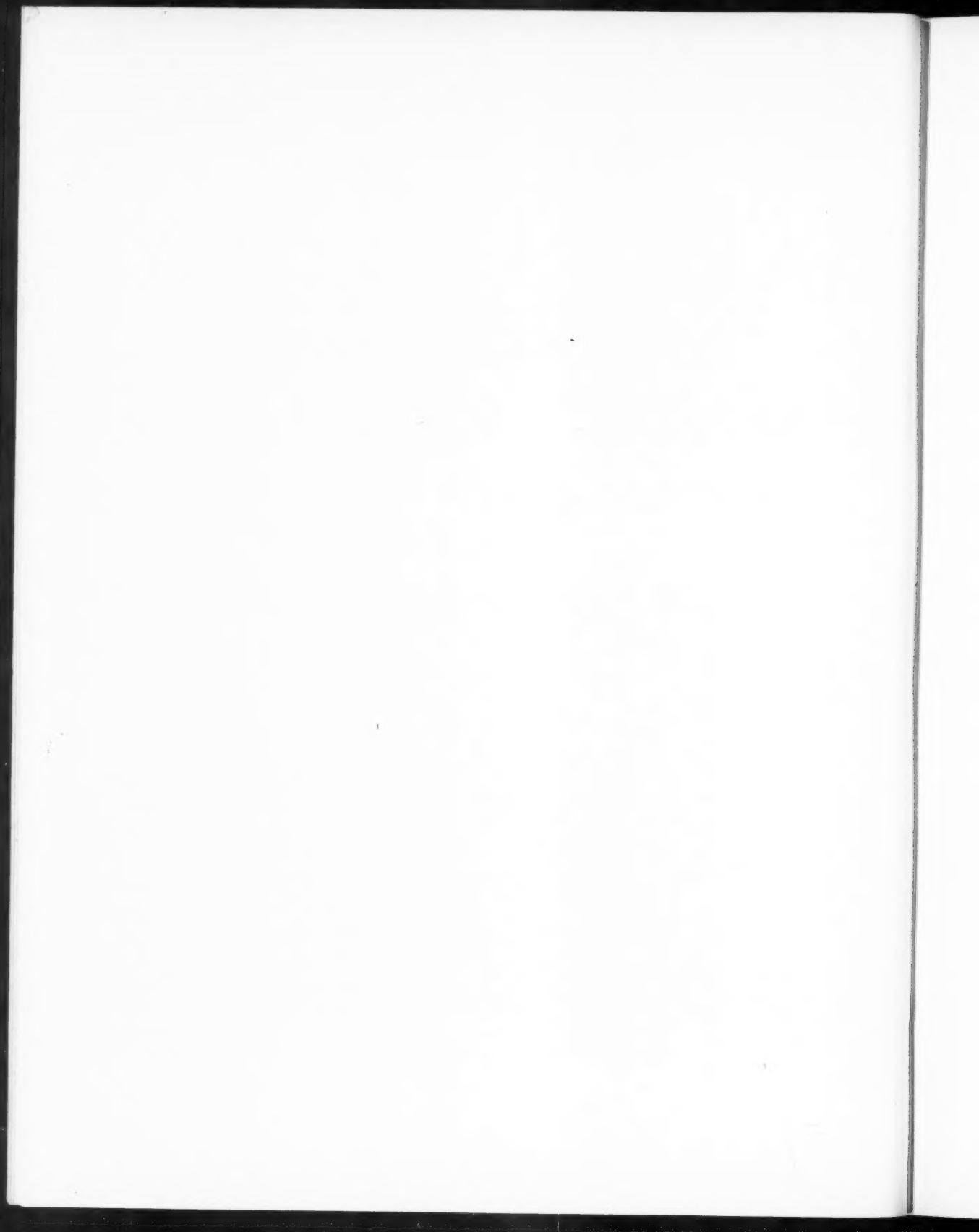
The marvel of all ages past—that matchless temple rare,  
Which held the pearl of Hellas, thy majestic form so fair  
Wrought fine of gold and ivory, that Phidias did make live  
With touch divine, which his great soul alone knew how to give.

I approach thy sacred temple and in silence bow my head,  
And hear again the echo of illustrious footsteps dead.  
I stand before the stately pile of Doric columns old,  
On which the dying sunlight falls and turns them into gold.

The sculptured gods and heroes which its pediment did fill,  
Now lie in exile far away in England cold and chill.  
Confined within those gloomy walls, their spirit ever sighs  
To be restored to Hellas; and beneath her azure skies

To rest once more, and watch the clouds that drift like rosy dreams  
Across a sky of turquoise hue, where mist of violet gleams,  
Where silvery mountains bend their slope towards a sea of blue,  
And perfumed winds caress their brows of classic beauty pure.

JUANITA TRAMANA



# ART *and* ARCHAEOLOGY

*The Arts Throughout the Ages*

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VOLUME IV

JULY, 1916

NUMBER 1

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## THE DESTRUCTION OF THE PARTHENON

CHARLES H. WELLER

THE anxious concern with which all lovers of art regard the destruction of architectural monuments on the various fields of the present war recalls the calamity which befell the Parthenon at Athens more than three centuries ago. After the close of the great age of ancient Greece the famous temple of Athena experienced many changes of fortune. Spared and revered by the Romans, converted into a church of Holy Wisdom and then of the Mother of God by the early Christians, and finally changed into a Turkish mosque, the Parthenon retained, almost intact, its former splendor until 1687. September twenty-sixth of that year was the fateful day when its glory was shattered forever.

In 1684 the republic of Venice declared war against the Sublime Porte, and organized an army. Its commander-in-chief was Count François Morosini; Count Otto William of Königsmark, a

Westphalian in Swedish service, was made general of the land forces. The army was motley. Along with the Italian contingents were Swiss, Germans, Swedes, and French; this was a holy war, a crusade, the cross against the crescent.

Several successful campaigns brought the largest part of the Morea under Christian sway, and on the morning of September 21, 1687, the fleet of the allies sailed into the harbor of Piræus. The Turks were surprised and abandoned at once the lower city of Athens. The Acropolis had been reinforced with stronger fortifications, and here the Turks took refuge.

After two days bombardment of the sacred hill was begun. A battery of fifteen guns was posted on the Hill of the Muses; a second battery of eight pieces was stationed on the Pnyx; four heavy mortars were placed at the foot of the Areopagus. The garrison of the



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The Destruction of the Parthenon—blown up by bombardment from the Venetian Fleet under Morosini in 1687—from an old print published by Fanelli.

Acropolis failed to yield, and as time was pressing and Turkish reinforcements were feared, Königsmark set two more mortars at the foot of the citadel to the east. He also ordered an attempt to mine the hill on the north, but the hardness of the rock and the watchfulness of the defenders brought the attempt to naught. On the twenty-fifth a shell exploded in a small powder magazine in the Propylæa. The ruin which ensued was an evil omen of what should follow.

Treachery decided the issue. A fugitive from the Acropolis reported to the gunners of the east battery that the Turks had stored the bulk of their powder in the Parthenon, thinking that Christians would respect its sanctity. From that moment the building was

doomed. After a few attempts an expert Lüneberg lieutenant succeeded, at seven o'clock on the evening of the twenty-sixth, in dropping a shell upon the temple. A terrific explosion followed and the heart of the ancient structure was rent in sunder. Eight columns of the north peristyle, six of the south, and the massive walls of the cella were hurled to the ground. Some of the debris even fell into the camp of the besiegers. The fire which broke forth in the temple was communicated to the houses about it and raged for two whole days.

The Turks held out until October fourth. On that day the garrison of five hundred men descended from the hill, accompanied by twenty-five hundred non-combatants of every age and

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either sex. Over their torment on the way to the harbor let a kindly veil be drawn.

Three hundred men, women, and children perished in the havoc of the temple, and the first task of the invaders was to remove their putrefying bodies. This done, the Acropolis was occupied by the Venetians; the other forces encamped throughout the city. Athens was again in Christian hands. It remained Christian for a little more than six months. On April fourth Morosini abandoned the city, time not having sufficed for him to carry out his enlightened project of destroying the city utterly.

As a memorial of his conquest the conqueror resolved to convey from the ruined temple a splendid trophy to Venice. His choice fell upon the magnificent chariot and horses of Poseidon,

the best preserved statues of the west pediment. Scarcely had the removal begun when something gave way, and the precious sculptures were dashed into a thousand pieces on the rock below. In his report Morosini reproves the ancient builders for their carelessness in building without mortar, and remarks: "It is a wonder that no misfortune befell the workmen."

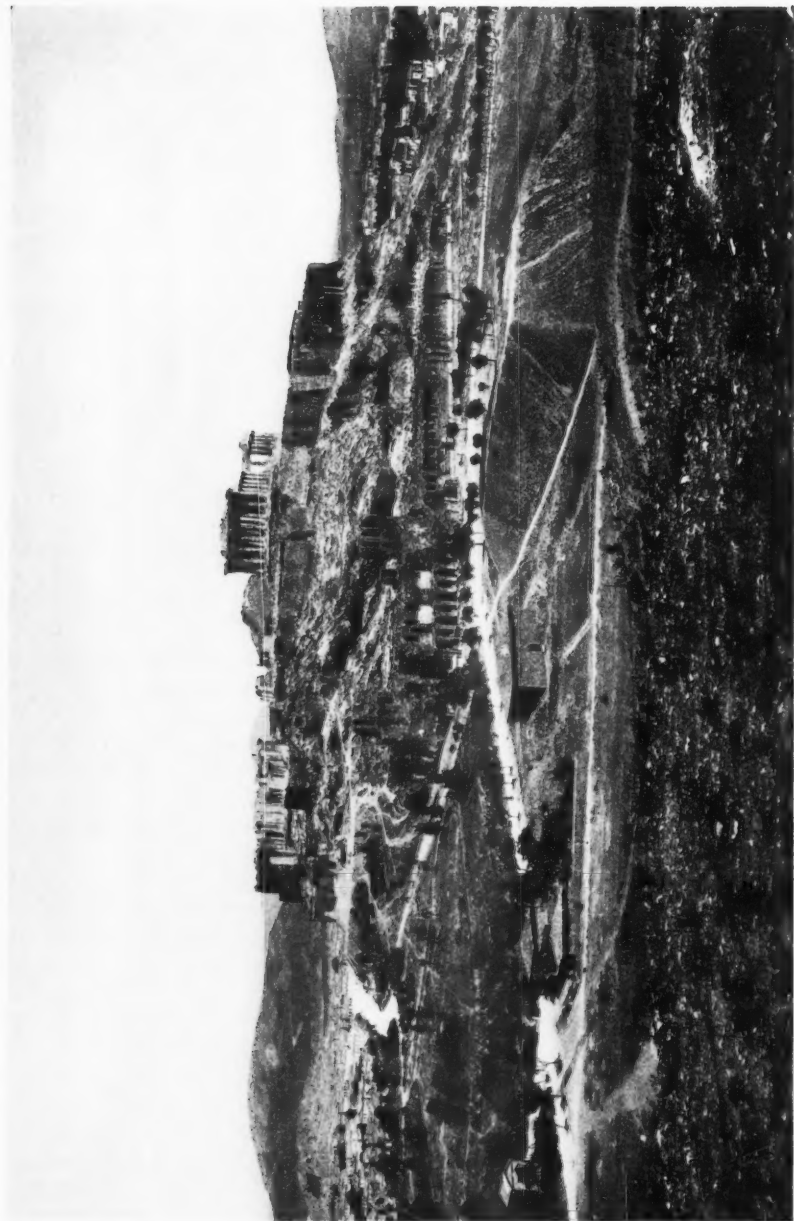
An interesting side-light upon the attitude of Count Königsmark is found in a letter from Anna Akerhjelm, lady-in-waiting to the countess, who accompanied her husband. "How reluctant His Excellency was to destroy the beautiful temple which has stood for 3000 years, and which is called the temple of Minerva! But in vain; the bombs did their work. So never in this world can the temple be replaced."

*University of Iowa*



The Model of the Parthenon, in the Metropolitan Museum, New York, as restored by Charles Chipiez.

The eastern and western metopes have been transposed. The acroteria on the roof have been found since this model was made.



The Acropolis of Athens, taken from the hill of Philopappus, showing the east and south sides. A precipitous rock rising about 250 feet above the surrounding plain, the prehistoric citadel which became the sacred precinct of the Goddess Athena.

## HOW ENGLAND ACQUIRED THE ELGIN MARBLES

WILLIAM HYDE APPLETON

THE so-called Elgin Marbles form one of the most highly valued treasures of the British Museum. The most important of these are, of course, the sculptures from the Parthenon, the famous temple of Athena Parthenos, now a shattered ruin crowning the summit of the Acropolis at Athens. Besides these there is also included in the collection a multitude of other objects of less value, coming also from the Acropolis, such as architectural fragments, torsos, heads, arms, altars, and inscriptions.

The sculptures from the Parthenon are mainly the figures from the two pediments of the temple, the series of slabs known as the Frieze, and the series of the Metopes. From the east pediment the remnant is of great splendor—veritable *spolia opima*. The subject of the sculptures of the east pediment was the Birth of Athena. As the figures are now set up in the museum we find, as we face the pediment, in the left-hand corner, Helios and his horses rising from the sea, only the upper part of the body of Helios being represented by the sculptor, the arms extended as if to guide the course of the horses of which alone the heads appear. Unfortunately, the head and hands of Helios are gone, but the horses' heads are in fair condition—are full of life, thrown back as if impatient of the resistance of the reins.

Next comes the splendid male figure in reclining attitude, the most perfect of the pediment sculptures, wanting only the hands and feet and part of the nose. He is half reclining against a rock, and in Elgin's day was known as

Theseus. The very best recent authorities, however—Dörpfeld and others—call him the mountain-god, Olympus, who was terribly shaken at the birth of Athena. As Miss Jane Harrison says, "he can be but one mountain, that on whose sacred top Athena was born and over whose steep, day by day, Helios must climb." Other scholars call him Dionysus.

Next are seen two seated and draped female figures, headless and handless. The arm of one rests upon the shoulder of the other so that they are closely linked. The attitude is admirable and so is the handling of the drapery. They are often called Demeter and Persephone, but are better named the Horæ, the Hours.

Next in order, adapted to the rising space of the pediment, is a standing female figure, five feet eight inches in height, headless and armless—a hurrying girl, in light floating drapery—clearly Iris, the messenger of Zeus, hastening to the Hours to tell the news of the birth of Athena. The great central group is altogether lost and how the subject was treated must be a matter of conjecture. But vase-paintings of the subject exist, and from these we can infer, at least, possible representations of the scene. Passing down the right side of the pediment we come to three superb, draped, female figures in the highest style of art—but unfortunately headless and armless. The first of these is seated in firm, upright position; the other two are apparently in close relationship, one of them being seated upright while her companion half reclines upon her lap and shoulder.



The Reconstruction of the Acropolis, showing the ancient walls, the Temple of Athena Victory on the bastion, the Propylaea, the Erechtheum on the left and the Parthenon to the right.



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These three figures were formerly called the group of the Three Fates—a manifestly improper designation, for but two of the figures are linked. Waldstein's admirable interpretation of the two linked figures—harmonizing as it does with the scheme of the pediment as a whole—is now accepted by many. It is Thalassa, the Sea, that is resting upon Gaia, the Earth. The other figure, admittedly hard to identify, is conjecturally called Hestia, "the personification of the hearth and home of Olympus," says Miss Harrison. These three figures, it will be seen, balance the two Horæ and Olympus of the other side. The remaining figure on the right, in the small angle, is a single horse's head—which belonged either to the team of Night or of Selene, the moon-goddess—balancing the Helios at the other extremity.

The subject of the western pediment, as we are told by Pausanias, was "the contest of Poseidon with Athena for the land," that is, for the possession of Attica. Of the sculptures of this pediment scarce anything is left to us. However, still in its original position on the temple at Athens, there remains a single, much-battered group of two figures, difficult to identify. In the Elgin collection there is also one figure that certainly belongs to the western pediment—a recumbent male figure, nearly nude, like the Theseus (or Olympus), of the eastern pediment—and in far more mutilated condition, headless, with loss of parts of the arms and legs. This figure has been supposed to be a river-god, either Ilissus or Cephissus. It is of the highest excellence artistically.

The pediment sculptures of the Parthenon were entire figures, cut in the round, as the term is. The other sculptures were cut in relief, on the marble slabs which formed the inner and outer

frieze. The inner frieze represented the Panathenaic procession. Starting on the west side of the building, the march proceeds to the right and left, and the two files meet in the middle of the eastern front, on either side of a central group of divinities. On the frieze is an innumerable company of figures—divinities and priests, young men and maidens, as well as animals that are being led to the sacrifice. Finest of all are the horsemen, the youth of Athens, mounted upon spirited steeds in the greatest variety of movement.

Of a hundred and ten which are introduced, no two are in the same attitude. Flaxman, the artist, said of them: "The horses of the frieze in the Elgin collection appear to live and move, to roll their eyes, to gallop, prance and curvet. The veins of their faces and legs seem distended with circulation. The beholder is charmed with the deer-like lightness and elegance of their make, and we can scarcely suffer reason to persuade us that they are not alive."

The entire series of reliefs in this frieze occupied a length of 524 feet. Of this, the British Museum possesses 249 feet. The outer frieze, or, properly speaking, the Metopes, had for one subject, in sculptures of high relief, the contests of the Centaurs and Lapiths. There were ninety-two slabs in all—of which the Elgin collection possesses only fifteen—a very considerable number being still in place on the Parthenon at Athens.

The history of the acquisition of the Elgin Marbles goes back to the year 1799. In that year Lord Elgin was appointed English ambassador at Constantinople. At that time a Mr. Harrison, an architect who had been in Elgin's employ, called his attention to the importance of securing casts of Greek statues for the purposes of in-



The Parthenon, the Temple of Athena Polias, guardian of the city. Its architects were Ictinus and Callicrates, under the general supervision of Phidias, who made the gold-and-ivory image of the Goddess within the Temple, dedicated in 438 B. C.



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struction by artists in England. Lord Elgin then communicated with Lord Grenville, Mr. Pitt, and others, but the government did not feel inclined to take any steps in the matter. Thereupon Elgin, at his own expense, secured in Italy the services of an Italian—Lusieri—and five others for the carrying out of his plan.

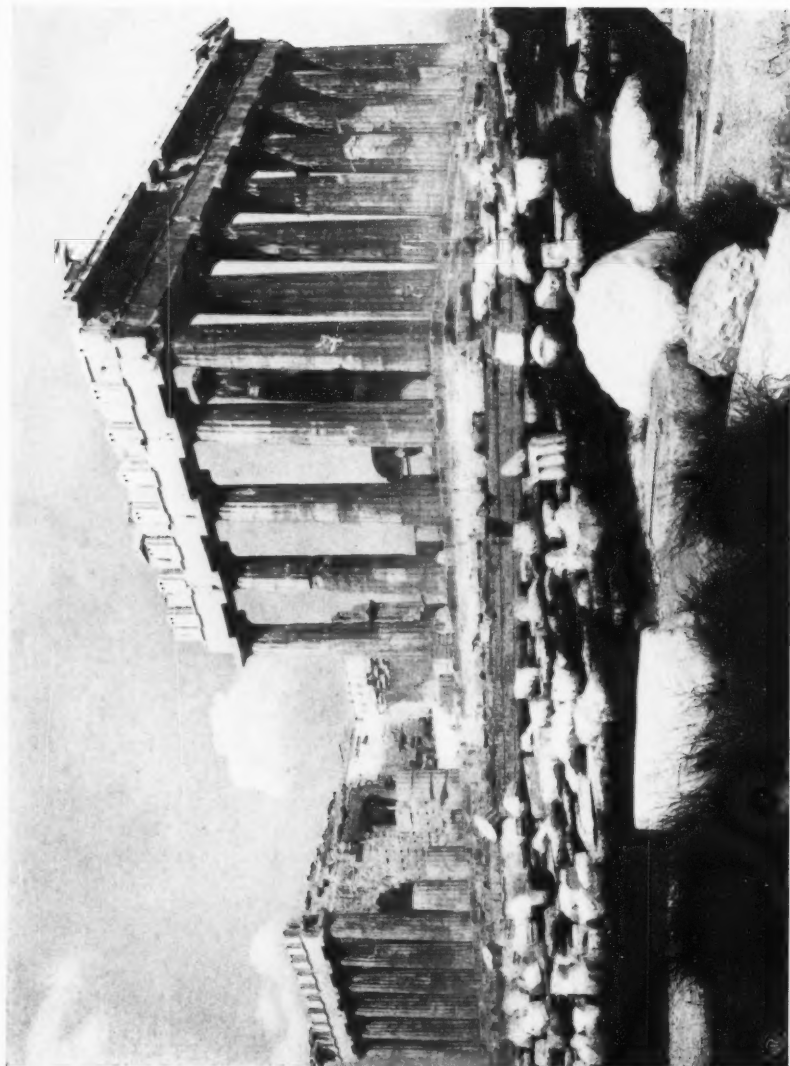
Arriving in Constantinople in May, 1800, they found the Turks greatly embittered against the Christians in general, owing to the fact that the French, under Bonaparte, had taken possession of Egypt. Shortly after this, the success of the British in that country and the confidently expected restitution of Egypt to the Turks wrought a great revulsion of feeling on their part toward the English nation. Nothing was now too much for them to do, and Lord Elgin easily gained official authority under a firman, as it was called, to visit the Acropolis of Athens at pleasure; to draw, model, excavate, and even remove such antiquities as he might desire.

This was in 1801. Under this authority many of the objects of his collection were acquired during Elgin's embassy. Elgin was recalled, however, only two years later; but his operations still continued for a dozen years or more thereafter, under the charge of the Italian Lusieri. Elgin caused his splendid spoils to be shipped to England at enormous expense, one item of which was due to the wrecking of one of his vessels off the coast of Greece. The operations attendant upon raising the cargo lasted through three years, involving him in an expense of £5,000.

Elgin, on his way home, was arrested by the Bonaparte government and detained in France, not reaching England until 1806. Arriving there he had his collection set up in his London house

in Park Lane, throwing it open for inspection during the period from 1807-1812. It at once attracted attention and caused the greatest enthusiasm among all lovers of art. It was not long before it came to be felt that this great treasure should be owned by the nation. In 1811 Mr. Percival told Elgin that he would recommend to the government the sum of £30,000 to be given for the collection. But Lord Elgin declined this sum, claiming that his outlay had been much larger. Meantime he continued to add to his treasures. As late as 1813, eighty additional cases arrived. Among the last objects brought were two heads of horses and three of the very finest of the Metopes—all from the Parthenon.

In 1815 negotiations with the government were re-opened. Elgin himself now presented a petition to the House of Commons, to be allowed to transfer his collection to the nation, on such terms as the house might deem advisable, after they had made a careful inquiry into its merits and value. Even on these terms Elgin's proposition was not immediately accepted. Various objections were raised. Many condemned Elgin's action in despoiling the most celebrated temple of Greece of its noblest ornament. His methods, too, were criticised. It was objected that he had received his firman from Turkey, in his official capacity of ambassador, and that as a private citizen he could not possibly have gained his permission. Of course, answers were not wanting to these objections. It was replied that Elgin had gone to Athens with no intention to make depredations. His first purpose was purely to make drawings and models; and the removal of the marbles themselves was an afterthought which only came to him when he found that objects, described by previous visitors, had in many cases dis-



The Parthenon as it looks today, showing the destruction caused by Morosini in 1687.

## ART AND ARCHAEOLOGY

appeared, and that what remained was daily suffering mutilation and much of it exposed to inevitable destruction. Many sculptures on the Acropolis, it was proven, had been pounded up for mortar. Other pieces had been used to build or patch the fortification walls. In idle hours the Turkish soldiers would amuse themselves by climbing up and wantonly mutilating and defacing such parts of the Parthenon as they could reach. Elgin had bought from a Turk a house, built up against the columns of the temple, and had found beneath it two of the pediment sculptures—a female draped figure and the famous recumbent figure of the river-god. After Elgin had gotten possession of another house with some difficulty, the owner pointed out to him, with a kind of malicious satisfaction, places in the walls where he had used cement made from just such statues as Elgin was seeking.

As is well known, there is abundant testimony of this sort from other sources than Elgin: from Dodwell, Hobhouse, and other travelers. In spite, however, of these undoubted facts many persons still questioned whether Elgin could be justified in his course.

As regards the other point, that Elgin had used his official position in order to obtain the marbles, it was replied that he had never considered that he had any sort of claim upon the government for his disbursement in the matter, and that he looked upon himself as acting in a character entirely distinct from his official position. How the Turkish government felt upon the subject it would seem to have been difficult to discover, but Lord Aberdeen and others seemed to think there was no doubt that a private citizen of Britain could not have obtained such a grant as was made to Elgin.

Elgin himself called attention, however, to the fact that though he had obtained his permission while ambassador, yet he had really brought nothing away until he had been recalled and that his operations were allowed to continue, under Lusieri, long after he had returned to England as a private citizen.

The whole matter was finally referred to a committee. They duly reported on the subject under four heads. The first two had reference to the circumstances under which Elgin acquired the marbles, and the committee agreed in finding no reason to censure Elgin upon the points of criticism which had been raised. The third head had reference to the artistic value of the sculptures. The fourth had reference to their value as objects of sale and the question of the sum which should be paid to Elgin. To decide the question raised under the third head, the artistic value, the committee called before them, besides Elgin and others, the most distinguished artists in the kingdom, to give what we might call expert testimony on the subject—and this testimony is certainly a most interesting body of contemporary art criticism.

Among the persons examined were Nollekens, Flaxman, Westmacott, Chantry, Sir Thomas Lawrence, and Benjamin West, well-known artists. Besides these were Payne Knight, the archaeologist, the Earl of Aberdeen, and others.

Some of the questions were: "What is your opinion of these marbles, as regards the excellence of the work? In what class do you place them as compared with the finest you have seen in Italy? Which among them do you hold in highest estimation? In what class do you place the bas-reliefs—first, of the Frieze, second, of the Metopes? What do you think of the Theseus as



Model of the Parthenon, in the Metropolitan Museum, New York, showing to advantage the eight Doric columns in the front and the seventeen on the side.

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compared with the Apollo Belvedere? Has it more, or less, of ideal beauty? How as compared with the Laocoön? What of the collection as a whole, compared with the Townley marbles? Do you think the Theseus and the Ilissus of equal value? How do the Metopes compare with the Frieze? Should you have judged them to be of the same age, if they had not come from the same temple? In what class do you hold the draped figures? Do you think it of great consequence that the collection should be acquired as the property of the nation?"

As for some of the replies—Nollekens thought the marbles were the finest things that ever came into the country. He estimated the Theseus and the River-god as of the highest value, and the Theseus of equal value with the Apollo Belvedere, having as much ideal beauty and at the same time as true to nature.

Chantry thought them of the highest style of art, but a different style from the Apollo—nature in the grand style. Flaxman thought he could not compare the Theseus and Apollo. He thought the Apollo partook more of ideal beauty, a circumstance that increased its value. Even if the Theseus were in a perfect state, he would still value the Apollo for ideal beauty before any male statue he knew. But Westmacott thought the Theseus infinitely superior to the Apollo. When asked why, he said, "Because I consider that the Theseus has all the essence of style, with all the truth of nature. The Apollo is more an ideal figure." For that reason he valued the Theseus higher, adding: "That which approaches nearest to nature, with grand form, artists give the preference to."

Sir Thomas Lawrence expressed very much the same opinion.

Westmacott when asked, "Which do you prefer—the Theseus or the River-god?" replied: "They are both so excellent that I cannot readily determine. I should say the back of the Theseus was the finest thing in the world; and that the anatomical skill displayed in the front of the River-god is not surpassed."

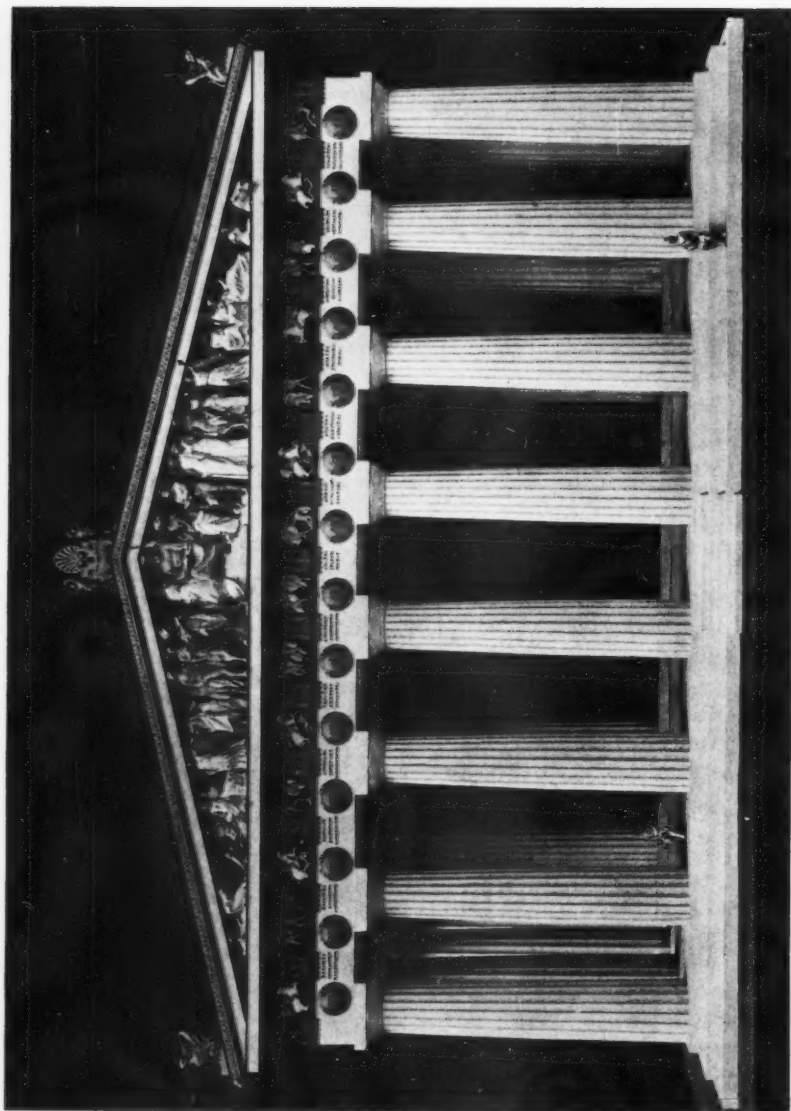
Benjamin West said, "The Theseus and the Ilissus stand supreme in art."

On the whole then, the consensus of opinion was in accord with that now entertained, that the Theseus and Ilissus are artistically of higher value than the Apollo, which had up to that time held the supreme place among the relics of ancient art.

As regards the Frieze and the Metopes, they were generally pronounced by all as of the highest class of art, but there was some difference of opinion as regards their relative merits. Westmacott thought that, as a whole, the Metopes were inferior to the Frieze. Lawrence thought some of the Metopes were of equal value with the Frieze—but they were themselves of unequal merit, while the Frieze was of equal merit throughout. West seems to have valued the Metopes very highly, but his language about the Frieze also, particularly the equestrian groups, is that of enthusiastic admiration.

About a dozen experts testified before the committee. There was a remarkable agreement in their answers. It is interesting to see that these great artists recognized at once the transcendent merit of the Parthenon sculptures and that their opinion, uttered a century ago, has not been set aside by modern criticism but has been amply confirmed. While Byron, in his *Childe Harold*, was writing his glowing stanzas about the Apollo Belvedere and the Medici Venus, a truer artistic feeling





The East Façade of the Parthenon restored, from the model in the Metropolitan Museum, New York. The Sculptures in the East Pediment represent the Birth of the Goddess Athena from the head of her father Zeus. Many of the figures are now preserved in the British Museum among the Elgin Marbles. See article on page 11.

## ART AND ARCHAEOLOGY



Helios, the Sun God, rising with his horses from the sea—the angle figure to the left in the East Pediment, now among the Elgin Marbles, British Museum—see page 11.

was recognizing that the marbles of the Acropolis were of a far higher order. The Apollo, the Venus of Florence, the Ariadne of the Vatican, and other noted figures of the Italian museums, belong to a later and a decadent age. They are indeed beautiful—finished in execution; but they are sentimental affectations, in comparison with the figures of the Parthenon pediments.

The only important exception to the general admiration, among the persons examined, was in the case of Payne Knight. He thought that the best of the objects were only in the second class. He thought they could not rank with the Apollo of the Vatican. But he admitted that his judgment was affected by the fact that the surface of the Elgin figures was much corroded. Strange to say, he considered the River-god finer than the Theseus. He even thought that the Theseus and other important figures might be of the age of Hadrian—basing his opinion chiefly on the authority of the travelers Spon and Wheler, who visited Athens in 1676 and saw the Parthenon before the bombardment; men whose artistic judgment no one could now possibly accept. But

even Payne Knight admitted that their observations were exceedingly crude. Altogether his own judgment seems to have been strangely erratic, though he seems to have held a higher opinion of the bas-reliefs.

Under the fourth head, the fixing of the money value of the collection, the Committee naturally found a good deal of difficulty. But they seem to have presented admirably the grounds on which they based their final conclusion. Only two of the experts examined seemed willing to give any exact estimate of the money value of the objects. These two were Payne Knight and Mr. Hamilton. Their estimates differed widely in the particulars and in the total. One other authority, the Earl of Aberdeen, gave a conjectural estimate of the gross value without going into detail. The Committee therefore felt that they had but scanty materials on which to base their own estimate.

In giving their final decision the first point they make is, that the collection, if broken up into lots and offered separately at public sale, might easily bring a less value than its worth, on account of the mutilated state of the large





The Reclining Figure on the East Pediment of the Parthenon, called the Genius of Mount Olympus, awakened by the rising sun, British Museum—see page 11. Some call the figure Theseus, others Dionysus.

## ART AND ARCHAEOLOGY

figures—little adapted for decoration of private houses. It should be kept together. But even then the competition could not be great, and it might possibly be bought at a low figure by some European sovereign for a national museum. But this should not influence Parliament to withhold an adequate price, especially in view of the fact that the owner had left it to Parliament to fix its own valuation.

On the other hand, it would not follow that the government was bound to pay the owner the entire sum disbursed by him. The point was made that "the money expended in the acquisition of any commodity is not necessarily the measure of its real value." It might possibly be the case that some of the expenses incurred might be disproportionate to the real value of the object for which they had been incurred. A fragment might, under particular circumstances, through some accident, have cost more than a perfect statue. But the buyer should not for that reason be called upon to pay an exorbitant price. He might fairly be expected to look only at the value of the article in the market, without caring to inquire how or at what expense it was brought thither.

Now Elgin's estimate of his entire outlay, based upon itemized details, was £74,000. From papers and proofs presented, the Committee had no reason to doubt the correctness of the statement, but at the same time they did not consider that the government was necessarily bound to pay that sum. As has been said, but two valuations were obtained from experts—one from Payne Knight at £25,000 and one from Mr. Hamilton at £60,000. These were detailed, piece by piece, for the larger objects. The Earl of Aberdeen also gave a sort of conjectural estimate with-

out entering into particulars, at £35,000.

The prices paid for other collections were also adduced in evidence—the Townley collection at £20,000 and the Phigaleian at £19,000—both of these in the British Museum. Furthermore, the Ægina marbles were bought by Bavaria for £6,000. The sum first offered to Elgin and which he had declined had been £30,000. In view of all the circumstances, the Committee did not feel authorized to extend the sum beyond £35,000. The report of the Committee was accepted and, in July, 1816, the collection was purchased by the nation for £35,000.

In conclusion, as regards the morality of Elgin's action in removing the Parthenon sculptures, opinions will probably vary in the future as they did in Elgin's time and much has been said on both sides of the question.

Byron wrote in Athens, in 1811, his "Curse of Minerva," while the Elgin operations were still going on. By reason of its severity, the poem was not published until 1828. In this terrible Philippic the poet, through some eight or ten pages, fairly rains the arrows of his wrath upon Lord Elgin. In a footnote he tells us that some one had deeply cut upon a wall of the Parthenon these words,

"Quod non fecerunt Goti  
Hoc fecerunt Scoti."

It was this that suggested to him his own lines in the poem—

"Scapt from the ravage of the Turk and Goth,  
Thy country sends a spoiler worse than both."

These lines in the original manuscript, it appears, were far fiercer—

"Ah, Athens! scapt from Turk and Goth,—  
Hell sends a paltry Scotchman—worse than both."

But Byron, while he had great poetic genius, was carried away by passion and



The two seated figures called Demeter and Persephone by some, by others the Horæ or Hours, who guard the gates of Olympus, and Iris—the Messenger of the Gods, proclaiming the news of the Birth of Athena—page 11.

## ART AND ARCHAEOLOGY

was willing enough to find an opportunity to be severe. Few today will approve of the fierce invective in "The Curse of Minerva."

The worst that can be said about Elgin's action is that he removed so much from the Parthenon itself, not contenting himself with the blocks that lay upon the ground. By this act he really contributed to the weakening of the structure and so endangered its stability.

The best that can be said of his work, as a whole, is that good results came from it—ineestimable good to the cause of art. There is abundant testimony to show that the sculptures were being daily injured. Much was certainly

saved by him from further damage and perhaps from destruction. Again, the appearance of the marbles in England brought them to the notice of students of art. They had been practically inaccessible before. They were now accessible to all. Their exhibition in England was a real revelation. People had lavished their admiration on the museums of Italy—on later and relatively poor work or even inferior Roman copies of Greek masterpieces. But the glorious art of Phidias was practically unknown until this time, and Elgin's collection may be fairly said to have revolutionized the ideas entertained about Greek sculpture.

*Swarthmore College*

## AMONG THE GRECIAN MARBLES

Here lies the wreckage of old heavens upthrown.

    This the wave spared to poor posterity—

    So much of all that golden argosy

Which by the breath of the young dawn was blown

O'er the blue laughing waters from unknown

    Margins of light and immortality—

Spared for our eyes that impotently see,

And for our greeting, which is but a groan.

Oh, when will man again his lax loins gird?

    When will he leave soft Circe and her sty,

    Or learn to labor without looking down?

Thou, thou, my country—in a dream I heard

    It was thy sons would dare the old sweet sky

    And bring back beauty for the earth to crown.

WENDELL PHILLIPS STAFFORD

*From "Dorian Days,"  
now out of print*



The Three Fates or, according to some, Hestia, Goddess of the Hearth, and Thalassa, the Sea, reclining on the lap of Gaia or Earth—  
British Museum—page 13.

## ATHENIAN THOUGHT AND LIFE AS REFLECTED IN THE PARTHENON SCULPTURES

CHARLES NEWTON SMILEY

ACCORDING to the ancient myth, Perseus, after he had slain Medusa, carried the head of the gorgon to Seriphus and there with its help turned into stone the inhabitants of the island who had been inhumane to Danaë, his mother. The Athenians of the fifth century B. C. took the same gorgon's head, refined it into a thing of beauty and placed it in the center of the ægis of the Athena Parthenos. In that place of honor, with a still more wondrous power, it turned into stone the aspirations, the æsthetic sense, the philosophy, the very life of the Greeks who placed it there.

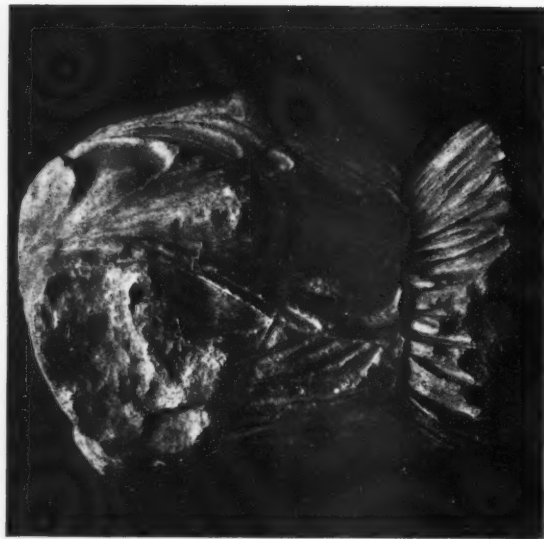
When we study the Parthenon with faithful care, we are overwhelmed with the thought that Ictinus and Phidias have achieved in stone that which the great composer sometimes accomplishes through the more subtle medium of music. It is not altogether strange if the great musician in his palatial sonatas and symphonies sometimes builds into the fabric of his dream, consciously or unconsciously, the fears and hopes and joys, the mental limitations and excellences of the age that produced him. Robert Browning found that as he played upon the clavicord a toccata of Galuppi's there visualized itself before his eyes the parade and pomp and circumstance of the Venetian life of the seventeenth century. He transcribed the record, and reproduced in verse a picture of seventeenth century Venice, with its exotic beauty—a beauty as fair and as hopeless of enduring as the verdure in a tropic garden.

We feel no surprise that this could be

achieved through the harmonies of music or through the verse of the inspired poet. But that Ictinus and Phidias should have transmuted into stone the subtlest mental and spiritual experiences of a far more transcendent age approaches the miraculous. They were indeed the forerunners of the Socratic school of philosophy. It only remained for Socrates and Plato, Aristotle and Zeno to translate into adequate and appropriate language the message that was embodied in the structure of the temple.

Socrates was about thirty years old when the Parthenon was dedicated. Perhaps he was still a sculptor; at any rate he still had a sculptor's eye for the beautiful. It may be he was still searching the books of Anaxagoras for some statement concerning the universal mind—some statement that would satisfy him. He was seeking for a mind that would not merely set the universe in motion, but one that would arrange and "dispose the parts for the best, putting each particular in the best place." He did not find what he sought in Anaxagoras. But there confronted his vision this new temple, approximately perfect, challenging him to make the great inference. If the mind of man could conceive and so perfectly dispose the parts of such a temple for the best, putting each particular in the best place, why not infer a universal mind that was doing the same for the cosmos? Socrates almost had the courage, or (if we may believe Xenophon) he quite had the courage, to make the great inference.





Selene, the Moon Goddess, or Night, with one of her team of horses from the extreme right angle of the east pediment—the torso in the Acropolis Museum—the horse's head among the Elgin Marbles—page 13.



## ART AND ARCHAEOLOGY

We may conceive that the Parthenon served as an illustration for Plato's lecture on the Good. Those of us who are less gifted in philosophy are astounded when we read that this celebrated lecture consisted of remarks on arithmetic and astronomy, and certain mathematical concepts. But when we remember that Plato in a measure identified the Beautiful and the Good, the Parthenon helps us to understand. With the assistance of Penrose we have learned that all the subtle beauties of the Parthenon are dependent on mathematical ratios. With his help we have studied the compounded curves that shape the echinus of each capital; we have traced the delicate entasis, that swinging in a great hyperbole gives elasticity and life to each column; we have learned to see the almost imperceptible convexity of stylobate and entablature.

When we have learned that all these subtle and graceful curves are determined by the higher processes of mathematics, it begins to dawn upon us that perhaps Plato and his Pythagorean teachers were right when they asserted that number was the basis of harmony, the basis of all forms of beauty, and perhaps even the basis of the Good itself.

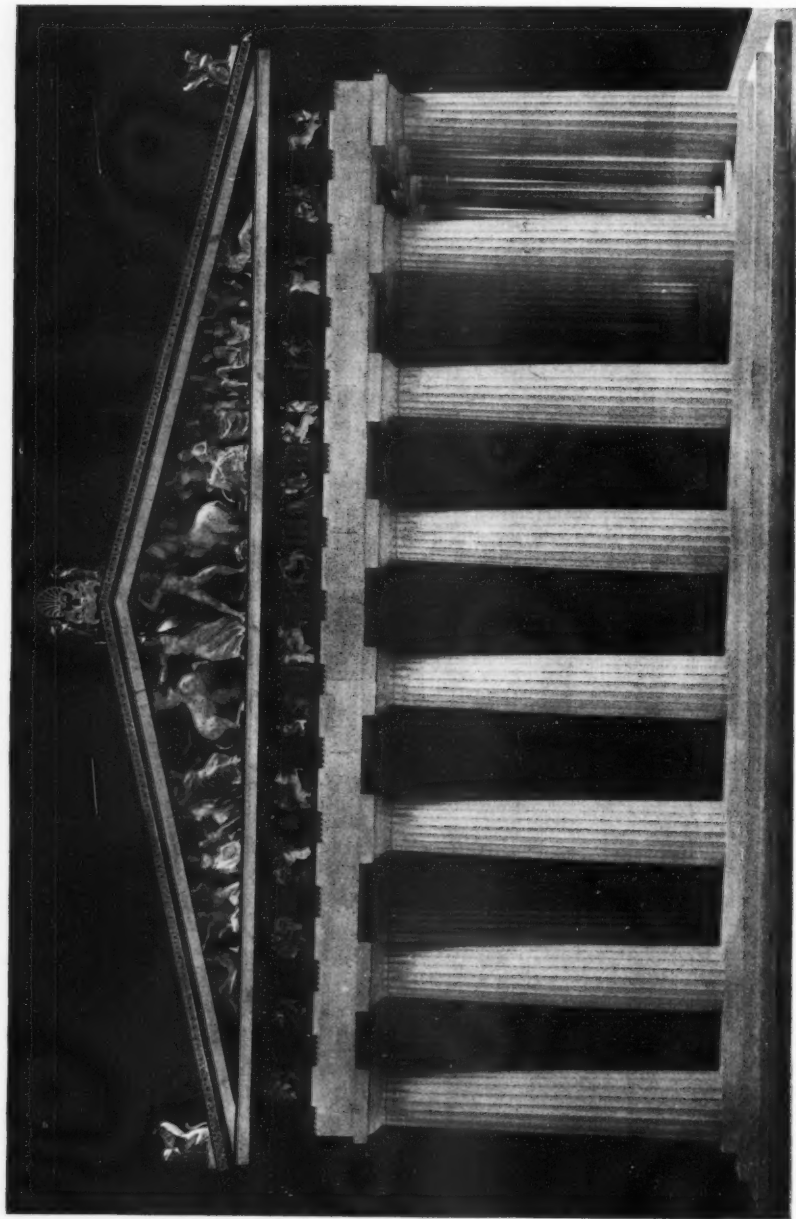
This becomes even more obvious when we compare the Parthenon with another temple built by the same Ictinus at Bassae in Arcadia. The stylobate in this temple at Bassae has no convexity, the columns stand stiff and lifeless without entasis, the echini of the capitals are carved without any regard for compounded hyperbolic curves. With this elimination of the services of higher mathematics, there is a corresponding elimination of beauty, and we are more than ever convinced that Plato could have used the Parthenon to illustrate his mathematical lecture on

the Good. It is even conceivable that the Parthenon may have given the initial inspiration for the lecture.

In Roman times Pausanias may have found the Acropolis almost as cluttered up with superfluous statues as the Roman Forum. In the fifth century B. C. that was not true. Even in the fourth century it is conceivable that Aristotle walking in the Lyceum with his disciples could still point to the Acropolis and say: "There you will find concrete illustrations of all my central doctrines. There the part is made subordinate and subservient to the whole. There in the great temple appropriateness has been studied and attained even in the minutest details. You will find no excess or deficiency in the Parthenon, but there my divine *mesotes* will everywhere confront you."

About a half century later we can hear, if we listen with an ear of faith, Zeno talking with his disciples in the Painted Porch. Someone has asked him about contemporary art, and we hear him reply: "These sculptors today have great technical skill, they have a great language, but their message is unimportant or even pernicious. I am not pleased with the languorous introspection of these statues created by the followers of Praxiteles; much less am I pleased with the passion and frenzy of these wild *maenads* and *furies* created by the followers of Scopas."

"Such works of art are a corrupting influence. It is much better to study the pediment figures of the Parthenon. There you will find poise, self-control, self-mastery, and even if you do not find a renunciation of the flesh, you at least will find emotion subservient to reason. I do not know whether anywhere else in the world there is such an apotheosis of human reason. Indeed Phidias has almost demonstrated in



The West Façade of the Parthenon from the model in the Metropolitan Museum, New York, showing the restoration of the west pediment group, representing the contest of Athena and Poseidon for the supremacy of Attica.

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stone our participation in the divine intelligence."

The philosophy which the men of the fifth century lived, felt in their blood and nerves, wrought into their artistic creations, their dramas, statues and temples, the men of the fourth and succeeding centuries have attempted to analyze and formulate. We are at it still today. Sometimes we take the easier way, and attempt to piece together the life of the fifth century, by gathering together the scattered scholia of unknown Alexandrians whose veracity and intelligence we have no means of testing. At other times we take the harder way and attempt to interpret the fragments of sculpture in which the spirit of the fifth century found incarnation. However futile our attempt, and however dismal our failure, we have at least the consolation of knowing that we are on the right road.

But limited as our knowledge is, perhaps we understand better than even Phidias himself, that it was daybreak when Pallas Athena was born from the head of Zeus in the east pediment of the Parthenon. The splendid horses of Helios are rising from the sea—well worthy to draw the chariot of the sun; when we see them, it is easy to believe in the fire-breathing horses of Diomedes. These are the horses that dragged Phaëthon on his wild journey until the thunderbolt of Zeus gave him an end and rest. But you do not doubt the arm of Helios, broken though it is. Here is certitude, poise, self-control, the power of mind over matter, the highest philosophy of the Greeks translated into stone—the word, the divine word which is written everywhere in the sculptures of the Parthenon.

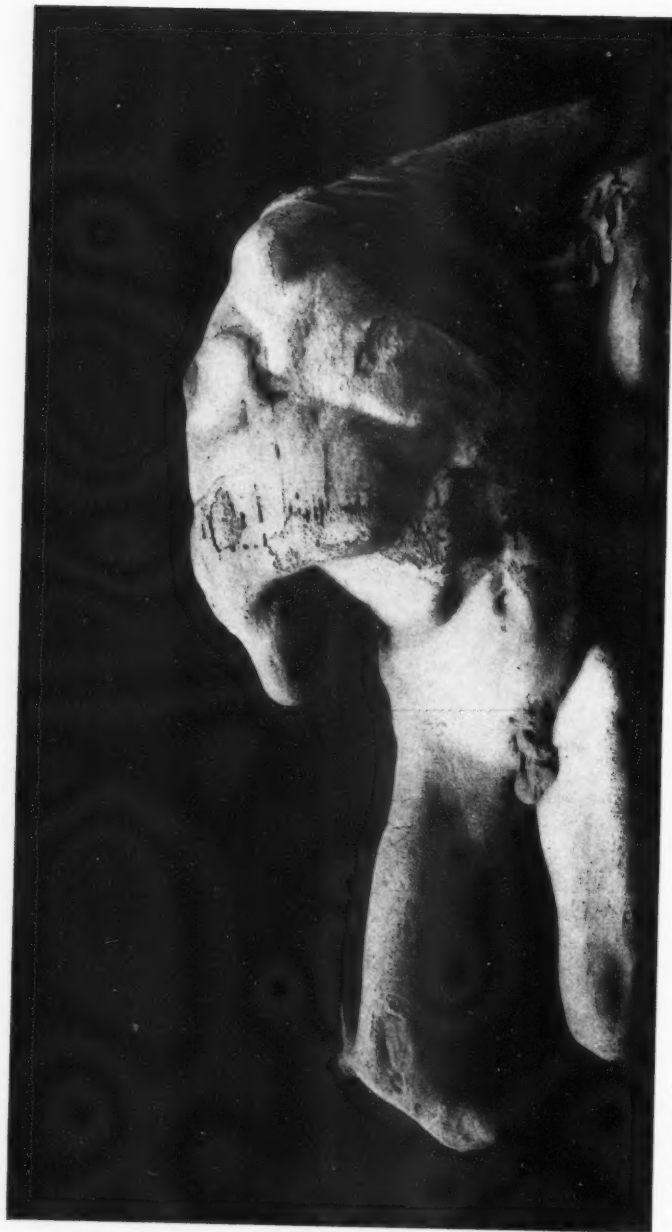
In the opposite corner of the pediment Selene and her horses are sinking into the sea. It is generally agreed that

the sculptor has merely meant to say that the night was past. But today it is convenient to read into the group a larger symbolism than Phidias could by any possibility have intended. We recall that Abraham brought from the land of Haran a sabbath worship that was based on a lunar month, and that the name of Sinai preserves for us the name of a Babylonian moon goddess.

As we observe the tendencies of human thought during the centuries, we see that the Babylonian moon goddess is waning, and that the sun of Greek intelligence is rising full-orbed in the firmament. Even if we are not ready to say that Greek thought has superseded Hebrew thought, we are ready to admit that it has clarified and amplified it, and that the resultant synthesis is better able to bring a true salvation to the world than the independent thought of either race. It is well here to remember that the Greeks were keenly conscious of the need of salvation in the world, even though many of them may have accepted Heracleitus' doctrine of the relativity of evil.

On the pedestal of the statue of Athena Parthenos was sculptured the birth of Pandora. Phidias placed her there because she was beautiful and because Athena had taken a part in her creation. It is conceivable that he had a still more impelling motive—the thought that the wisdom of Athena was the cure for all the ills that had come out of Pandora's box. It was his beautiful way of saying in stone those words which a half century later Plato put into the mouth of Socrates: "There is no release or salvation from evil except the attainment of the highest virtue and wisdom."

Our goddess of wisdom, like the Jehovah of the Old Testament, had not attained to the doctrine of non-resist-



The River God, Cephissus, or Ilissus, from the left angle of the west pediment, among the Elgin Marbles in the British Museum.  
The Cephissus and Ilissus were the two famous rivers of Athens to the east and west of the city—page 13.

## ART AND ARCHAEOLOGY

ance. She was the defender of the city against savagery and barbarism. In this temple erected to commemorate her victory over the Persians, her martial achievements were everywhere apparent. They were embroidered on her peplos; they were carved on her shield and sandals; they were written in large type in the sculptured metopes of the triglyph frieze—victories of gods over giants, of Greeks over Trojans, of Athenians over Amazons, of Lapiths over Centaurs—of intelligence over brute force. She was indeed a goddess strong and mighty, a goddess mighty in battle. But in the midst of this clash of arms the beauty of the temple seems to speak, declaring what the goddess could accomplish in times of peace.

One would be glad to forget how the Athenians butchered the male inhabitants of the island of Melos and sold the women and children into slavery, just as one would be glad to forget how Samuel hewed Agag in pieces before the Lord in Gilgal, how Elijah slew three hundred priests of Baal in the presence of Jehovah. In the main, however, Athena stood for refinement and against barbarism, and there is historic basis for the myth that she refused immortality to her favorite, Tydeus, because he had been guilty of one act of savagery.

But to return now to the figures of the east pediment, where the religious creed of the Athenians is written large—their belief in the fatherhood of God, in the power of destiny, in the immortality of the soul. It may be stated with some assurance that the Hebrews of the fifth century had not so firmly grasped these doctrines as had their contemporary Greeks. The figure of Zeus has disappeared, but we may still read what Dio Chrysostom wrote about another figure of Zeus that Phidias

carved at Olympia: "Any man who is heavy laden in heart, who has suffered many misfortunes and sorrows in his life, and who has no comfort of sweet sleep, even such a one, I think, if he stood opposite this statue, would forget all the dangers and hardships of this mortal life. It is the image of him who is the giver of life and breath and every good gift, the common father and saviour and guardian of mankind, so far as it is possible for a mortal to conceive and embody a nature infinite and divine."

These words are but an echo of the hymn of Cleanthes, and they are suggestive of many passages that might be quoted from Plato. The same might be said about a certain celebrated utterance of the Apostle Paul on Mars Hill, when he attempted to explain to the Athenians the fatherhood of God. He was but bringing back to Athens certain Greek views that had crept into the Hebrew world since the days of Alexander's conquest. His own quotation from Aratus was an unconscious admission of this fact.

In the eighth chapter of Romans, the Apostle Paul presents his own view of predestination and the power of destiny. The thought does not seem to have gripped him any more closely than the thought of the *μοίραι* (*moirai*) and *ἀνάγκη* (*anankē*) has laid hold of Homer and the early Greek philosophers. With sharpened mathematical sense they seemed to have felt the inexorableness of fate quite as keenly as the scientific materialists of our day. The Calvinistic creed, as it is presented in the east pediment in the figures of the Three Fates, seems less harsh and forbidding. In the presence of these fair forms we are immediately in love with destiny. Under their spell the Homeric phrase "on the knees" or "in the lap of the gods" assumes a new significance and





The Mythical King Cecrops and one of his daughters, mutilated figures still in place on the west pediment—pages 13 and 39.



## ART AND ARCHAEOLOGY

loses every element of terribleness. One would be glad to entrust the destiny of humankind to three such gracious personalities. They are not deeply concerned with what is happening, even though it be the birth of the goddess of wisdom, for they have caused it to occur. It is their doing, and their will has never failed. No loud or crashing power is theirs like that of Hephæstus. It is the subtle power of grace and beauty. Phidias has breathed into them such an immortal beauty and gentleness that they still continue their gracious work, spinning, measuring, clipping, even after distaff and hands and heads are gone.

It is testimony of no small importance concerning Athenian life, the fact that there is no touch of languorous or exotic voluptuousness in these figures or in any feminine figure about the Parthenon, except perhaps in the contests between the Lapiths and the Centaurs. And yet it must be noted that these fates are spiritual without being spirituelle. There is here no trace of asceticism in its later connotation. The fifth century Greek practised no regimen for keeping under the flesh. He was anxious that his whole body should be interpenetrated with mind and that was the only *ἀσκησις* (*askesis*) he knew. You can hardly conceive of a fifth century Greek offering up Paul's prayer: "Oh, who will deliver me from the body of this death?" We may occasionally find something like that in the dialogues of Plato, and in other fourth century authors, but it is not written in the sculptures of the Parthenon.

There is little evidence that the Hebrews of the fifth century B. C. had any distinct conception or belief in personal immortality. Among the Athenians this belief was emphasized by the State in the Eleusinian Mysteries and in the



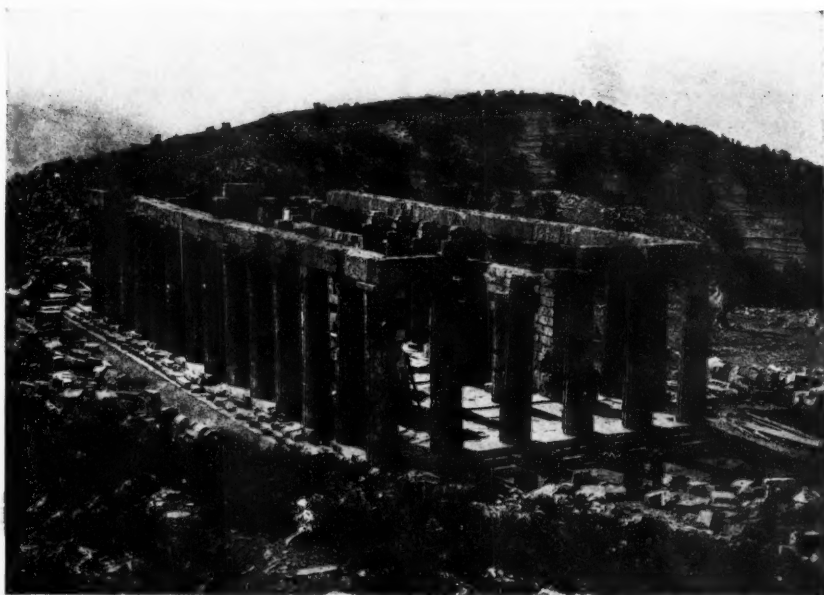
Female Figure from the west pediment—sometimes called Amphi-rite, wife and charioteer of Poseidon, Acropolis Museum.

Dionysiac festivals. The belief was presented in the east pediment in the figures of Demeter and Persephone and Dionysus. Dionysus had come from Thrace as the lord of life. The Thracians ascribed to him the new life that came with the returning of spring; they



A horse and rider from the west frieze, still in place—called the Horse of Phidias. This illustration is from a cast taken before the head of the horseman was mutilated.

## ART AND ARCHAEOLOGY



Temple of Bassae, near Phigalia in Arcadia, built by Ictinus, one of the architects of the Parthenon.

associated him with the glint of gold and with the exhilarating effects of wine—wine that could raise consciousness to a higher power and give mortals a taste of that deathless life, with which the present life was not to be compared.

Next to Athena he was best beloved by the Athenian populace, and it would have been a strange omission if he had not been present at Athena's birth. Before Lord Elgin came he sat there on his panther's skin an immortal youth watching the sunrise; he could look over the edge of the Acropolis into his temple and theater, where the people were assembling to do him honor; he could witness the dramas that his great high-priests Æschylus, Sophocles, Euripides, and Aristophanes were presenting. How different was all this from the human sacrifice and the barbarisms with which he was honored in Thrace and in some other parts of the Greek world. The

Athenians had refined away all the savagery, and in its place were deathless dramas the perfection of which was proof and prophecy of the divine nature and immortality of the human spirit. As he meditated on all this, he knew that the goddess of wisdom had been born and did not need to turn his head to see.

The figure of Dionysus has usually been called by the name of Theseus. It would be a matter of poetic justice that the establisher of the Attic state should be present at the event which was to crown his state with glory. But it would be such poetic justice as an Italian painter of the Renaissance might indulge in, when he painted John the Baptist and St. Francis as witnesses of the nativity of Christ. In Hellenistic days Demetrius of Phalerum might get his portrait embroidered in the edge of the peplos as a witness of the battle

## ART AND ARCHAEOLOGY



The Maidens who wove the sacred mantle for the statue of the goddess, maidens carrying sacrificial utensils and marshals. The left side is in the Louvre. The right-hand piece is in the British Museum.

FROM THE EAST FRIEZE OF THE PARTHENON—THE FINAL

between the gods and giants, but such an inappropriate collocation of persons could hardly occur in the art of the fifth century.

There is a sharp distinction between the corybantic Christianity of the negro camp-meeting and the Quaker's quiet hour of meditation and waiting for the inner voice and the inner light. There was a similar contrast between the Dionysiac reveler in his wild frenzy on the mountains of Thrace, and Socrates standing in a trance on the battlefield of Delium through the night, wrestling with his thought until the break of dawn. The atmosphere of Athens worked a strange transformation in Dionysus. As he sat there where Phidias had placed him watching the sunrise, in spirit he was like Socrates. That is true of every figure in the east pediment. Even Iris, the rainbow goddess, bearing such important news, has no

touch of hurry or wild excitement; every ounce of flesh is interpenetrated with mind; even though she does not speak, in her person she bears the news that wisdom has been born.

There is the same restrained emotion in the forms of Demeter and Persephone. These goddesses are gentlewomen of character and can be trusted. In them is assured the daily bread of this mortal life and immortality itself. Meditating on their quiet beauty, one can easily believe that brutishness is past and that there is already among men a wisdom and refinement that deserves a never-ending life. "The soul doubtless is immortal where a soul can be discerned." If we are in error, as some suppose, in naming these two figures Demeter and Persephone, we are certainly not wrong in declaring that they bear evidence concerning the character of Athenian womanhood. Along



Poseidon, Dionysus, Demeter, Aphrodite, Eros—magistrates.

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Maidens with stools; delivery of the mantle to the priest or by the priest. Seated Deities—Athena, Hephæstus, Poseidon, Dionysus.

### CEREMONIES OF THE GREAT PANATHENAIIC FESTIVAL.

with Antigone, Polyxena, and Alcestis they help us to understand the truest and highest womanhood of the Periclean age. Phidias could not have conceived them or carved them in stone, if he had not met them in life.

In the west pediment the most significant fact for us is not the great struggle between Athena and Poseidon, even though it may symbolize the contest between farmers and traders for mastery in the Attic land, but rather the Phidian conception of the dignity of marriage that is there presented. While Athena unwedded is winning her victory, among her retainers are that mythical royal pair Cecrops and Agrauius. The contest goes on between the mighty deities and the royal lovers are uncertain concerning the destiny of their kingdom and all their possessions, but there is no uncertainty concerning their relation to one another. No

Athenian could see as we see today the fair arm of Agrauius placed with such unquestioning reliance about the neck and shoulder of Cecrops; but he could see the strong arm of Cecrops on which the bodies of the two were pillared. In the broken and battered figures of this closely united king and queen we have not merely the Athenian ideal of marriage, but the apotheosis of conjugal love, the Platonic ideal of marital union.

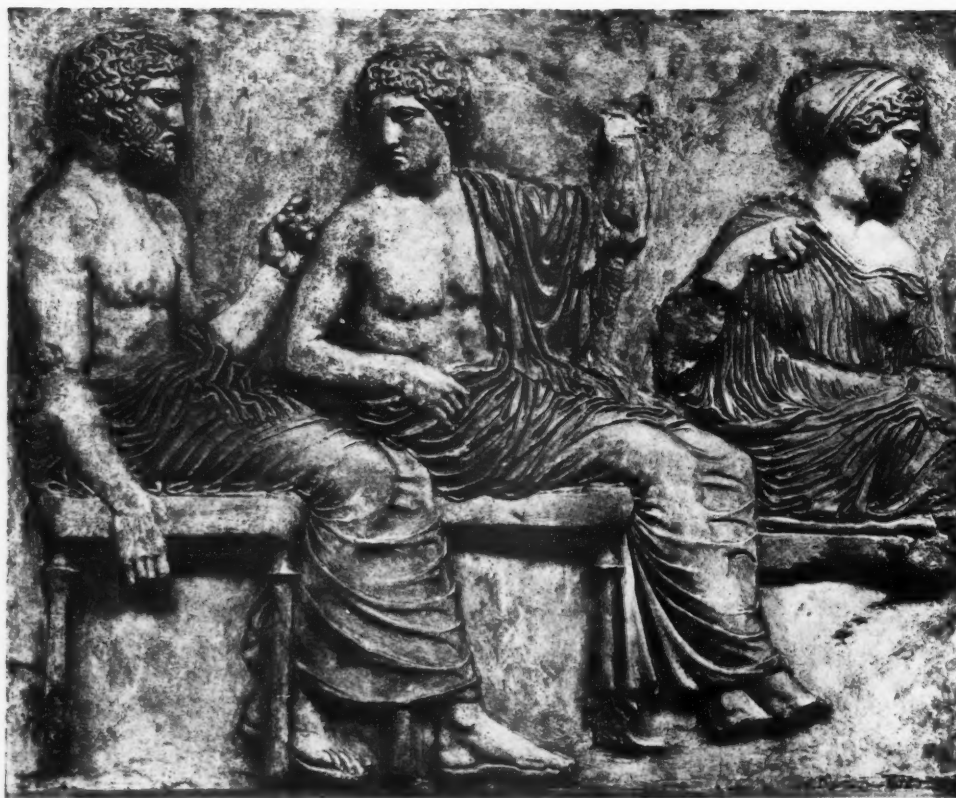
On the other side of the pediment the doctrine of the dignity and utility of marriage is again upheld, even in the face of the triumph of the virgin goddess, in the person of Amphitrite, Poseidon's bride, who is hastening to his assistance. Although her arms and legs are gone, no one can doubt she had complete mastery over the horses which Morosini's carelessness destroyed. She deserves to rank with the scriptural Jehu as the queen of charioteers. Fair



Seated Deities (from right to left), Zeus, Hera, Ares, Artemis or Hecate, Apollo, Hermes—magistrates.



## ART AND ARCHAEOLOGY



Deities from the east frieze of the Parthenon—Poseidon, Dionysus, and probably Demeter.

and lithe and strong, this glorious woman is a fit bride for the sea. Poseidon's defeat seems less inglorious from the fact that it has demonstrated and made permanent in stone the ideal of her fidelity and loyalty. The deep and tender emotion of family groups on Attic gravestones but re-echoes the feeling of these figures in the west pediment. We are not inclined to debate with those who have named one broken figure Callirhoe, the fair flowing fountain, where betrothed lovers secured the water for certain pre-nuptial ceremonies.

The Athenians were so wedded to beauty in its absolute perfection that

no part of the pediment group was slighted. Infinite care was spent on the back of the Hermes, which the passing crowd would never see. The same loving care was given to the recumbent river-gods that would be almost hidden in the cramped corners of the pediment. Phidias could not foresee that after twenty-three hundred years Watts, the greatest English painter of the nineteenth century, would point to his *Ilissus* and say: "That figure has taught me more about the art of painting than all my other masters; it has taught me that the line of beauty and sublimity is not to be found in the narrow curve



## ART AND ARCHAEOLOGY

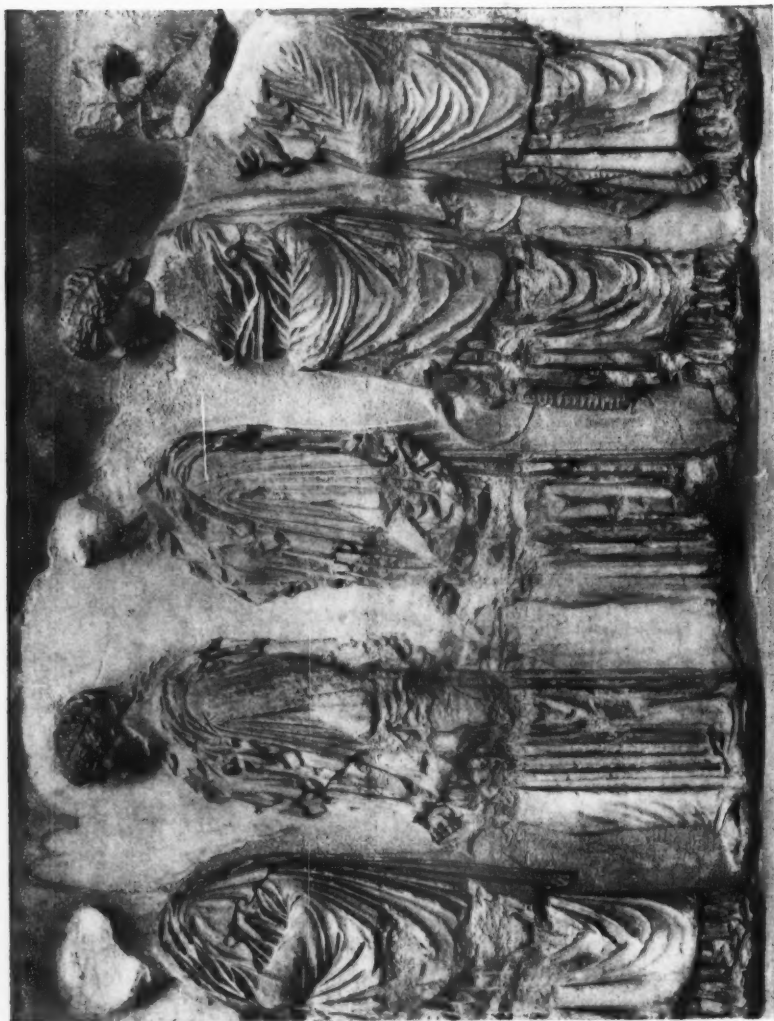
on Hogarth's palate, but in a vaster curve that has in it a touch of the infinite." All who have studied the paintings of Watts know how much he is indebted to the Elgin Marbles.

But to return a moment to the east pediment, to the torso of Hephæstus. Deprived of arms and legs, the torso is still dynamic with heart vigor, is still intelligent even though the head be

lacking. The fact that Hephæstus is an actor in this important drama, and a figure in this most monumental group of Phidias, bears much testimony concerning the Athenians' attitude toward the mechanic arts. This torso of Hephæstus ought to outweigh all the uncomplimentary remarks of Aristotle concerning greasy mechanics and those who practice the handicrafts. We to-



Metope from the south side of the Parthenon—a fallen Lapith defending himself from an attacking Centaur, British Museum—pages 13 and 46. The two heads and the right arm of the Centaur are in Copenhagen.



Group of Athenian maidens carrying vessels—from the east frieze—British Museum.

## ART AND ARCHAEOLOGY



Metope in the British Museum—wounded Centaur seeking to escape from a victorious Lapith—pages 13 and 46. The head of the Lapith is in the Acropolis Museum.

day understand better than Phidias or Aristotle the part the mechanic arts play in building the brain with which the human race has attained to abstract thinking. We know full well that Hephaestus, the god of smithing, must be worshipped many centuries before a goddess of wisdom can be born.

All the information we have gained from the pediment sculptures could have been gathered from the Panathenaic frieze alone. How any block of marble from that frieze recalls for us

the splendor of the Panathenaea—the rhapsodes chanting the whole of Homer—the contests in music—the contests in athletics—the torch races by night, and, crowning it all, the great procession bearing the peplos to Athena, in which the glory of Athenian manhood and womanhood displayed itself in festal attire. Phidias has photographed it all in stone for us.

At the head of the procession, old men, leaning on their staves, full of satisfaction and importance as old men

## ART AND ARCHAEOLOGY

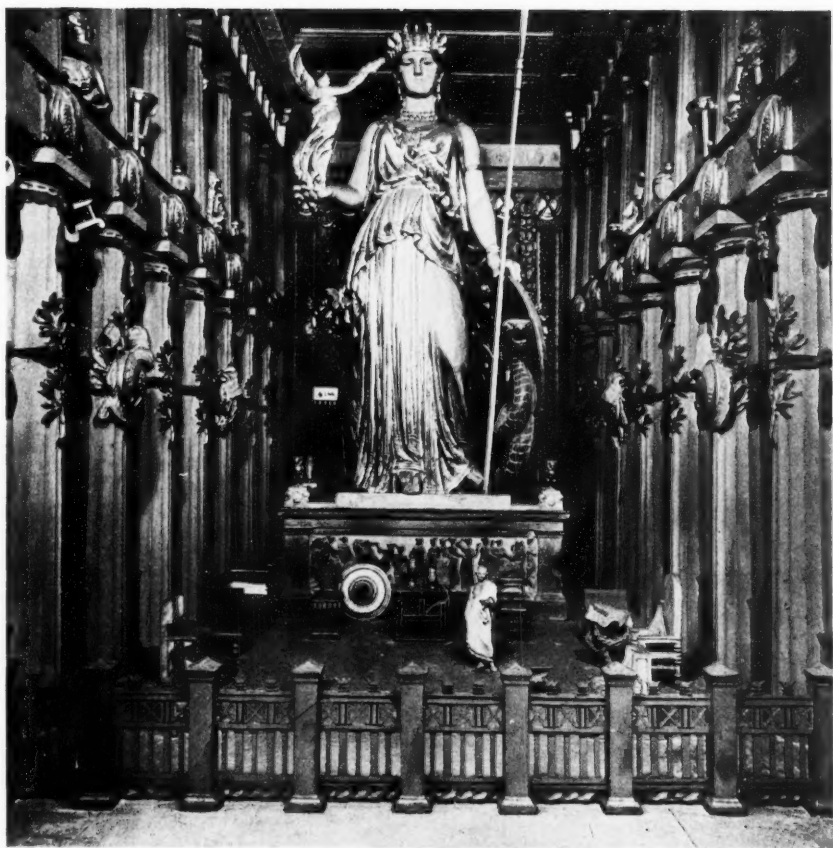
have a right to be, make us in love with Attica as a home for old age. Then come the maidens, gentle, demure and modest, the spiritual sisters of Antigone, Ismene, and Polyxena, who will not forget even on their wedding day the place of high destination they held in the great procession. Their exquisitely wrought vessels harmonize with their simple beauty and are as delicate as the perfume they are bearing. Next the silly sheep, quite as silly and as important as the sheep of Matthew Arnold and other English poets. Then the cows, not real cows, but ideal cows; perhaps there never were such cows anywhere, but there will be, when perfect cows are attained.

And so all the way through the procession we are continually meeting face to face the eternal archetypes, the Platonic idea of honored old age, of modest maidenhood, of silly sheep and cattle, and of young men strong and fair and glorious. Everywhere poise and self-control are set over against the foil of turbulence and wild unrestraint. Here is the stalwart marshal protecting the cattle against the oncoming chariots; he is strong and fixed in purpose; "if the heavens should fall, the ruins would strike him undismayed"; we are sure the chariots will be checked, and that the cattle will not be over-ridden. As we look at the tangled legs of the steeds of our knightly riders, sweeping on like a torrent, we are reminded of the flux of Heracleitus, and the transiency of material things. But as we lift our eyes above this confusion we see the mind that controls matter in the fair forms and faces of our youthful knights; calm and confident they ride on unperturbed forever, the Platonic ideal of perfect horsemanship.

Carlyle, after having scrutinized the knights in this frieze, complained that

the jaws of the men were not sufficiently prominent, and then he added: "Depend upon it, neither god nor man can get along without a jaw." This was the unconscious compliment of Carlyle who did not believe in evolution. Phidias with prophetic instinct succeeded in refining away the simian jaw of the stone-age man, without depriving him of mastery over himself or the beast on which he rode. Any one of the hundred riders might serve as a portrait of Plato's Theætetus. Here are the words with which Theodorus described him to Socrates: "He is quick of apprehension—gentle—courageous; he moves surely and smoothly and successfully in the path of knowledge and enquiry; he is full of gentleness—flowing on silently like a river of oil." In these figures we miss a certain youthful radiance. In its place there is a high seriousness and stern austerity of renunciation. On each face is written the consciousness of the oath that every Athenian youth must swear: "I will not disgrace the arms entrusted me, I will not desert my comrade, I will defend the temples and the holy things of the land alone and with others, I will obey the established ordinances." As we read the beauty and sincerity of these faces, we know that not only these youths, but that all men in all ages, who love truth and beauty, will rise in defense of the holy things of Athens.

But the lovers of beauty are greatly perplexed by one part of the adornment of the Parthenon, the metopes of the triglyph frieze. It severely taxes the ingenuity of the art critics to explain and justify the grotesque and wildly flying lion skins (if they are lion skins) that seem to disregard and utterly defy the law of gravitation. They have gone so far as to formulate the law that the fifth century sculptors hated vacant



Gold-and-ivory Image of Athena restored, from the model in the Metropolitan Museum, New York. This is the masterwork of Phidias, who also made the Zeus at Olympia,—one of the Seven Wonders of the Ancient World—see *ART AND ARCHAEOLOGY*, Vol. III, page 280. It is described by Pausanias—who tells us the Goddess stood upright, clad in a tunic, and wearing a helmet, that in one hand she held a victory and in the other a spear, while at her side rested a shield, and within the shield a snake. From other sources we learn that the statue was 26 cubits, the face, feet, and arms of ivory, the drapery of gold, and the eyes of precious stones. When in the sixth century the Parthenon was converted into a Christian church, the statue disappeared from the knowledge of man.



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spaces as much as nature abhors a vacuum. In trying to justify the queer antics and strange attitudes of Lapiths and Centaurs, they have said that the sculptor, out of religious conservatism, has reverted to an archaic style. It may be well to remember that the part of the frieze in which the battle between the Lapiths and Centaurs is presented, overlooked the temple and theater of Dionysus. Further, the scattered wine jars remind us that the Centaurs did not attempt to carry off the bride until both hosts and guests were in a state of partial intoxication.

It is not necessary to go so far as to say that the sculptor was attempting to preach a sermon to the worshippers of Dionysus on the text: "Wine is a mocker, strong drink is raging, and whoever is deceived thereby is not wise." But we are surely safe in affirming that it was not altogether an accident that the part of the frieze in which a drunken row was represented overlooked the sacred temenos of Dionysus. It is well enough for us to remember too that the Aristophanic spirit constitutes an integral part of Greek life—and of all human life that is robust and strong. We find it in the gargoyles of Notre Dame and in the grotesque figures carved in the miserere seats at Ely and in the other English cathedrals.

An English scholar of distinction (in spite of certain German tendencies) has attempted to reduce to the laws of Greek tragedy, the history of Thucydides. I trust I shall not be taken too seriously, as I suggest that the four parts of the triglyph frieze constitute a tetralogy—three tragedies and a sa-

tyric play. In each tragedy the same theme is presented—the victory of intelligence over brute force—the gods conquering giants, the Greeks conquering Trojans, the Athenians conquering Amazons. In the satyric play the same theme is humorously dealt with in the battle between the Lapiths and Centaurs. In the eighteen of the original thirty-four metopes which survive from the south frieze it is difficult to regard the theme as a victory of intelligence over brute force. In only four of the metopes does the Lapith seem to be winning the day. In three a centaur is carrying off a fair damsel without let or hindrance; in five other metopes the centaur seems to have a decided advantage in the struggle, while in one the centaur has slain his adversary. In the remaining four, the struggle, if it can be called a struggle, is equally balanced; the interchange of looks between the contestants is the earnest solemn bleary sort that you get from men who have lost something of their intellectual grip.

All in all, it is a poor fight, such as drunken men might engage in. The sculptor does not lack skill to say in stone what he wants to say; he is not archaizing in these grotesque figures; he is adding an Aristophanic touch of humor to this beautiful temple. If we remember this, we will perhaps understand absurd attitudes, queer arrangements of drapery, a solemn earnestness of mien. It is a poor humanism that forgets that a sense of humor is one of the things that distinguishes man from the lower orders of creation.

*Grinnell College*



## PAINTED MARBLES FROM THESSALY

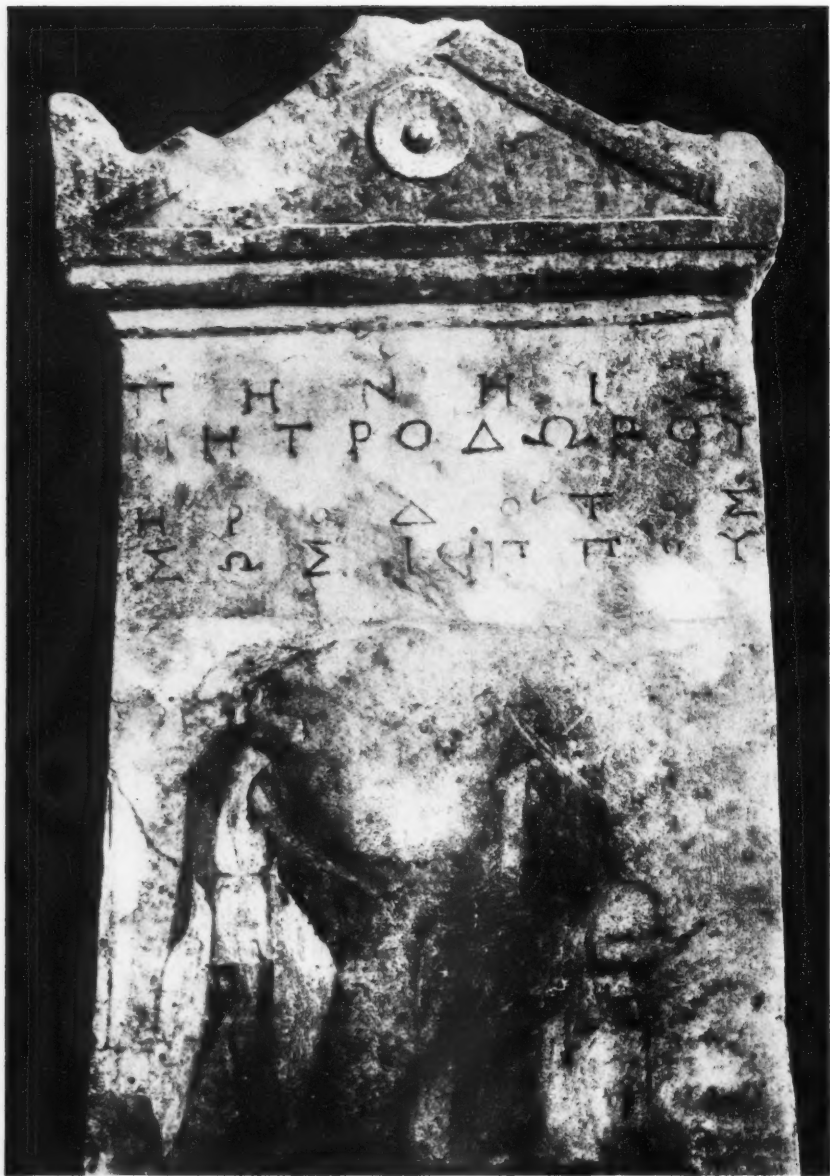
ALICE WALTON

THE narrow waterway which lies east of Bœotia and stretches past ancient Phocis, protected throughout its serpentine course by the mountains which form the island of Eubœa, leads on the north into a deep bay like an inland sea, closely shut in on the east and south by the lofty ridges of Pelium and Othrys. On the west, too, the hills afford few openings to the interior. Until recently the only practicable approach to Volo, which lies on the eastern margin of the gulf near the northern curve, was by sea. Now railroad trains wind slowly over the wild mountain-passes which separate Thessaly from the rest of Greece, and bring the traveller to the modern town. The growing importance of Volo is like that of its classical predecessor, Pagasæ, across the gulf, which in antiquity formed a link in the traffic between the interior of Thessaly and the East.

Tradition has it that Pagasæ was commercially important before the Trojan War. Here Jason was helped by Athena to build the good ship *Argo* of the timber which grew on the slopes of Pelium. Here flocked the heroes who fared forth with him on his quest for the golden fleece. Not far from the town, tombs have been found, proving the existence of a settlement from the time when Mycenæ flourished to the beginning of the seventh century before Christ. From this time Pagasæ seems to have been nearly deserted, until the people of Phæræ, farther back in the hills, resettled it at the end of the fifth century. The new city grew rapidly, and became the seaport for all Thessaly, as well as a commercial centre for

Epirus, Illyria, Macedonia, and Thrace. During the Hellenistic period, it seems to have been merged with its important neighbor, Demetrias, which gained in wealth and population till it numbered no less than a hundred and fifty thousand souls representing most varied interests, and attracting people from all parts of the known world. The grave-stones, most of which date from the third century, are good evidence for this, as they record the names of many persons who were natives of other towns. The walls were demolished during the wars with Rome, but about the middle of the fifth century before Christ they were hastily reconstructed. Then for some four hundred years Demetrias flourished, until it was eclipsed by its rival Thebes, in Phthiosis, a bit to the south. At last the forlorn inhabitants migrated across to the glades of Pelium for safety during the troubled years at the beginning of the second millenium of the Christian era. No settlement appears again on the shore until after the war of Greek Independence, when Volo was founded. Volo seems destined to be of increasing importance, as it is now connected with Larissa and the south of Greece by rail, and, through excellent waterways, with Constantinople, Smyrna, and the coast towns of Greece.

In July, 1907, the Greek Archaeological Society, under the direction of Dr. A. S. Arvanitopoulos, investigated what seemed to be an artificial hill above some marshes which lie across the bay from Volo. This hill manifestly marked the site of ancient Demetrias. It was found that the hasty rebuilding of dilapidated walls after the Roman conquest



A painted Thessalian slab of marble inscribed with the names of Peneis and Herodotus.

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had necessitated the use of whatever material came easiest to hand, and that stones from tombs had been taken for the outside facings of walls and towers, while inscribed stones and quantities of painted monuments had been used for filling. Some of these gravestones, or *stelæ*, had been carefully laid in the walls with their colors still fresh and their lines unbroken. Other *stelæ* had been removed before the excavations, and used as building material in Volo, and are still found in churches and houses. More than a hundred from the first excavation are now collected in the museum at Volo, where they are admirably mounted and arranged, and as many more came to light in 1912.

So great an addition to the meagre remains of Greek painting is of immense importance—primarily because the method employed is of that problematic variety known as "encaustic." The characteristic of this process is the use of wax as a color-medium, the pigments being mixed with this instead of oil. The surface is prepared by smoothing, or by application of some white substance. A general outline is then drawn, together with folds of drapery and details of faces in dark grey or black lines. The effect of these preliminary lines on our *stelæ* is almost startling, defining as they do the composition and giving an impression of firmness and decision in execution. The other colors are then applied in masses next to each other as in mosaic-work. Hot metal instruments are now passed over the painting to melt the wax and to blend the colors. Finally the whole surface is rubbed, to obliterate the marks of the metal. On some of the *stelæ* the colors are not well blended, but appear in lumps, or are pressed up where two colors meet; the traces of the metal are also sometimes discernible, while in other cases every



Gravestone of Lymene—one of the Thessalian marbles.

line has disappeared. Where the process was successful, the surface is best preserved. The difficulty of working with wax as a medium is evident. The wax must be kept warm during application, as when laid on a cold stone it stiffens immediately. The hand must, therefore, be quick and the eye sure.

While attempts have been made to attribute to famous artists the originals by which some of these paintings were inspired, in style and motive they are so close to the series of Attic grave *stelæ* and to votive reliefs of the fifth and fourth centuries that it seems safer to regard them as derived in theme and spirit from Attic work in relief. To paint, not carve, the gravestones was the fashion in Thessaly—a custom which was often followed in Alexandria, though only occasionally in Athens or elsewhere in Greece.

A further point of difference between Thessalian and Attic stones consists in their form. In both the carved and



Painted marble slab of Archidice who had left Crete to live in Thessaly. At the top is a long elegiac inscription.

and painted *stelæ* there are two forms: one a flat, narrow stone, tapering toward the top and surmounted by architectural features, such as gable and cornice-mouldings; another, a stone of heavier proportions, in which the pic-

ture is framed by projecting pilasters. In Attic reliefs of the first form—the *stelæ* proper—the figures are carved in low relief, usually in profile, and stand in rather open composition. In those of the second form—the *naiskos*, or shrine,—the pilasters become more and more prominent, the figures seem to live between them, and in final form to stand out boldly in the round, breaking rules of relief by detaching themselves from the background. The figures crowd one another, and may be placed obliquely. In the painted stones there is no difference in treatment between *stelæ* and *naiskoi*. The severity of drawing is maintained in both by placing figures well apart, and, while the chairs and figures may be obliquely placed, there is little indication of depth, save by the use of dark shadows on the floor and a rare fore-shortening toward the background. Occasionally lines or a change of color behind the figures indicate a doorway, and a green tree or a shrine suggests the locality. Such features are rarely found on Attic grave reliefs, but are common in the votive reliefs of the fourth century.

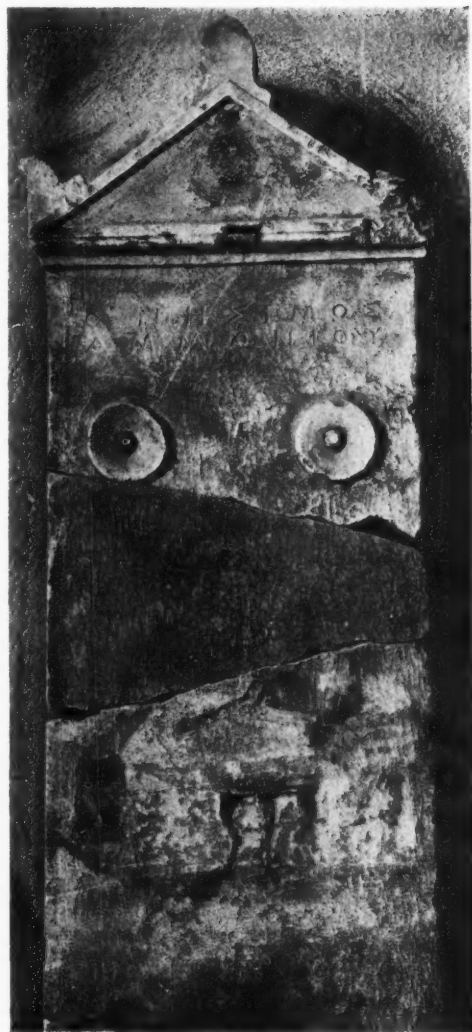
In composition and design the Thesalian paintings show greater variety than Attic reliefs even of the same themes, while there is more individuality in pose, action, drapery, and decorative details. The composition of most of the *stelæ* is well balanced, and, even when great masses of color seem to destroy the decorative effect, close observation shows that originally the broad surfaces were cunningly broken by lines or shadings to indicate folds, or by ornamental features. The seated figures are least successful. They give an impression of undue heaviness, but the little figures of the young attendants are full of spring and vivacity. No more faithful portraits have been preserved

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from antiquity than some of these serious faces. No lover of animals could paint more gaily the pet dog of Menophilus, as he leaps up to catch the fillet which his master is placing on a herm. Nowhere do the trees wave more softly, or the altar flames crackle more crisply. The effect of the *stelæ* is still charming in variety of colors—blue, pink, lovely pale greens, rich reds, violets, and yellows. Some of the colors are used conventionally, as the violet walls, reddish-brown floor and the rose-colored cushions, but usually they are applied with the utmost taste and elegance.

In these Thessalian paintings we find the same themes as are found on Attic grave-reliefs, but with far less repetition. For example, the majority of Attic reliefs which represent the deceased person seated show him clasping the hand of a standing figure, while fewer than half of those in Volo use this motive; and there is no instance of the type, so common in Attic work, of the seated figure clasping the hand of a standing figure while a mourner stands near. The greater variety in design seems to show that the *stelæ* were the work of local artists under Attic influence. These men freshened the themes of their models, and by reason of smaller demand for their work, produced them only on order, and followed the individual wishes of their patrons. Out of about a hundred examples there are but twenty-one which represent a funeral symposium or sacrifice, and forty-seven which show the deceased person seated; the rest exhibit strongly individualized types and a choice of theme full of intimate human interest.

A good example of a funeral banquet is that of Onesimus, son of Ammonius (page 51). He reclines on a couch, over which is thrown a pink rug, and rests his left elbow comfortably on



Painted marble slab inscribed with the name of Onesimus, son of Ammonius.

three cushions, while he holds a drinking cup in his right hand. He wears a short-sleeved reddish *chiton*, over which is thrown a white *himation*. Before the couch stands a graceful table, whose supports are like the hind legs of lions. Not enough color is left to determine



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what lay on the table, but the keen observer may conclude that the food had been removed and that the hour for drinking had arrived. Scarcely distinguishable now is the big mixing bowl on a bronze tripod which stands between the table and the diminutive attendant. The latter, in a short red garment, stands patiently with left arm folded across his body, and holds in his right hand a stick for stirring the wine in the mixer. The shadows below the platform, the deep reddish color of the floor and the variety in textures of flesh, garments, and metalwork render the simple composition interesting in detail.

From a similar scene comes the face of Berenice, daughter of Philocrates, whose large, expressive eyes look seriously out from under her dark hair, parted over her narrow forehead. This face is especially fine, with softly modelled lips, regular nose, firm chin, and delicate gradations of color which bring out the contour of the face. The black pupils of the eyes have light points which give brilliancy. The effect is elegant and queenly.

For accuracy of form and liveliness of detail the monument in memory of Choirile is among the best. The theme is a sacrifice at an altar. Choirile is seated, while a slim young girl in primly-folded dull blue *chiton*, with bands across the breast, and wearing a belted apron, stands looking at her from behind a round altar. The altar is decorated with ox-heads and garlands, and a fire burns on it whose red flames mingle with gray smoke. Beyond the altar is a column over which wave soft, green branches of a tree, outlined against a blue sky, an exquisite bit of landscape. Fortunately, the colors of this stone are well preserved, so that we do not fail to catch the decorative contrast between the broad masses of

Choirile's gown and the ornamental details and broken lines at the other side of the picture. The wistful stare of the little attendant is admirably brought out.

An example (page 48) of the hand-clasp type is the gravestone of Peneis, daughter of Metrodorus, who is seated, while her son, Herodotus, stands before her. The young man's pose, as he steps forward, is full of vigor; and his wide, striped hat, high shoes, and heavy *chlamys* with white lining thrown over his sleeveless *chiton*, indicate, perhaps, that he has just returned from a journey, while his bronzed face gives the impression of a man who lives in the open. Behind him a herm of Hermes Chthonius is erected, a feature which is common on the *stelæ*, but which usually is placed below the main picture and entirely separated from the composition. This gravestone served for Herodotus as well as for his mother, his name having been cut below hers some time after.

Similar treatment of this theme is found on the monument of Stratonice, whose widowed mother and sister record their grief at his death. The fairer complexion and studied pose of Stratonice are in marked contrast to the darker coloring, muscular build, and somewhat awkward attitude of his friend.

The *stèle* of Archidice (page 50), who was one of many who had left Crete to live in Demetrias, is especially well preserved, and is interesting for the long inscription in elegiacs which records the memory of this estimable lady. "If ever, Rhadamanthus or Minos, you have judged any lady noble, here is indeed one, the daughter of Aristomachus. Lead her to the Isles of the Blessed, for all her life she followed the laws of righteousness that wait on piety.



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Her home was once a Cretan town, Tyllisus by name, but now this land gathers her, immortal to its bosom. Such is thy portion, Archidice."

While the proportions of both figures offend us, as well as the immobility of Archidice, who sits so heavily on her rose cushion, the rich folds of the dull blue *himation* which is brought up over the head, are accurate and graceful. The painting is noteworthy for its management of shadows, which show that the room was lighted from above at the left.

The gentle figure of Aphrodiseia, the daughter of Theodotus of Epirus, is one of the most winning of the series. She is a young girl, gowned in white, wearing a veil, as if betrothed. Her meditative face has a spiritual quality which makes even a modern visitor mourn her loss. In clever contrast bustles up a small, round-faced, snub-nosed boy in cap and short, belted frock. The scene is indicated by a line and a change of color in the background which marks some architectural feature, perhaps a doorway.

The theme of the mother who draws a child to her knees is rare. The pathos of the situation is well expressed by the bend of the head and the direction of

the eyes. The group is curiously modern in its appeal.

For originality of theme and design, and for pathos in conception, the painted stone of Hediste is the best of the collection. Touching elegiacs mourn her death with that of the child which she has brought into the world, and the whole scene is tenderly pathetic. On a couch lies the dead form of Hediste, while the unbelieving face of a mourner, perhaps her husband, stares at her from beside the couch. Behind stands the nurse with the baby in swaddling clothes in her arms, while through a half-opened door peers a questioning figure whom the nurse seems to caution to silence before the sorrow visited on the house.

Such are the new witnesses of the life of this ancient town where many nations met, where, as everywhere, the intimate events of life were the most precious and the most worthy of preservation. The unknown artists of the provincial city did their work with loving care, deep insight, and admirable skill. While they have not left great works, they have made a most valuable contribution to that volume of material which makes still more vivid our conception of their times.

Wellesley College





St. Augustine teaching—the painting by Jaime Hugué, now the property of the Guild of Carriers, Barcelona.

## SOME FAMOUS PAINTINGS IN BARCELONA

GEORGIANA GODDARD KING

**B**ARCELONA is a very great city, large, important, and always in the van. After Paris, it is the biggest Latin city on the globe; the municipal government is enlightened and energetic. The whole of Catalonia ranges with it. Last summer, following the action taken by the city of Barcelona in forbidding the Guild of Curriers to sell a famous set of early paintings, the town of Granollers has asserted and sustained the contention, à propos of another retable, that the people's church is the people's property. These two decisions have great importance, not for Spain alone.

Three or four years ago the Guild of Curriers, in Barcelona, was offering to sell for \$40,000 the series of scenes from the life of Saint Augustine which for four hundred years they have preserved in their meeting place. It filled that upper chamber with a dim splendor. Painted by Jaime Huguet and perhaps others of the crowded atelier of the Vergós, it is an important monument of the later fifteenth century in Catalonia. The large panels thronged with thin sensitive faces, enriched with the glow of superb brocades and the glitter of gold backgrounds stamped in rich designs, are far more beautiful than the retable of Saint Vincent that the town museum owns, or that of SS. Abdon and Senen still kept at Tarrasa. The loss of it would be irremediable. Therefore when a purchaser was already found, the Directors of the Museum, with right and wisdom both on their side, carried the matter before the courts. The decision handed down was that the guild could not sell the great work away from

Barcelona. It is more than likely that the Directors themselves will acquire it for the Museum before long.

Another great work the Museum bought last summer—the retable of Saint Stephen, from Granollers. For that the documents have been published: Pablo Vergós was working on it himself when he died in 1500. It is, for us, the sole and splendid inheritance of a great acknowledged master. The panels were taken out of the church some while since, and hung in various rooms of the priest's house, there in Granollers. There the writer had admired it four years ago; there D. A. Mas had taken the photographs for which we are indebted to him and there Señor Sanpere y Miguel had studied it for his great book *Los Cuatrocentistas Catalanes*. This summer—but Señor Sanpere tells the story better than I could and I translate merely, condensing, with infinite regret, the racy Catalan:

"I knew long since that there was question of selling it. I was keeping an eye on the transaction, and so were my friends at Granollers, to whom I had confided the charge, so to speak—the retable of Granollers belonging to the commune and not to the parish. The municipality of Granollers would have to authorize the sale, and not my very good friend, the rector, if we were ever to get it. His Eminence the Nuncio had no occasion to authorize anything, the question being not of parochial or church property, but communal," as appears from a document published in the *Cuatrocentistas*, No. xxxviii. It would have made a fatal precedent.

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DAVID



ABRAHAM

Figures from the retablo of Granollers by Pablo Vergós, now in the Barcelona Museum.

"The question must be raised of the right of the Church to sell works of art, among the furnishings of churches, and it could not be let fall, because the churches do not belong to the Church, but to the

State." There is the issue, defined and settled. Catalonia has quietly, by recognized law, done what Italy did so hardly, and France so lately.

*Bryn Mawr College*

## CURRENT NOTES AND NEWS

### *Milwaukee's Masonic Museum*

MRS. Maude Goodrich Friese, the granddaughter of Robert Morris, who went to England many years ago to confer the order of Knight Templar upon the Prince of Wales (the late King Edward), has given to the Masonic library in the Scottish Rite Cathedral in Milwaukee a number of Masonic mementos, the most interesting of which is the famous Masonic poem of Robert Morris, written in 1854.

Capt. Thomas E. Balding by donating his collection of memorial bronze tokens and supreme council badges formed the nucleus of the Milwaukee collection, to which have been added swords, belts, and baldrics of noted grand commanders, numerous chapter pennies, Knights Templar badges, past masters' jewels, pendants and medals, until the collection has practically attained the rank of a museum.

R. V. D. M.

### *The Chabrieres-Arles Renaissance Furniture*

THE first art collection of note and value purchased in France since the outbreak of the war has lately been acquired by a well-known firm of art dealers in New York. M. Chabrieres-Arles gathered a splendid collection of French and Italian Renaissance pieces of furniture of the sixteenth century. Some of the pieces have already been in exhibitions at Lyons in 1877, and in Paris in 1900, but the entire number, two hundred and fifty in all, will be placed on public view in New York before they are offered for sale. Most of the pieces are carved walnut tables and cabinets, and belong to the Burgundian school of work.

R. V. D. M.

### *An Exhibition of Fake Antiques*

IN Memorial Hall in Fairmount Park, Philadelphia, there has lately been put on exhibition by the curator a collection which has a real value not apparent at first, inasmuch as it shows so many fakes. One must have paid a large price for an antique, which later turns out to be a fake, in order to have a full appreciation of the value of such an exhibition. The plan is excellent. Originals and imitations are put side by side: genuine Lowestoft ware and Chinese reproductions; Kien-Lung enamel plate and French reproductions; Greek vases and modern imitations; genuine and "Brummagen" Tanagra figurines; colonial, majolica, Wedgwood, Levres, Palissy and Rockingham wares, and their imitations. All in all an interesting and instructive exhibition for which the curator is to be highly commended.

R. V. D. M.



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### *Archaeological Excavations in New York City*

IN 1776 the American forces erected, at what is now 204th Street, New York, two blocks west of Broadway, a number of huts as barracks. After the battle of Fort Washington, the British and Hessians took possession of the huts. Finally, when the British had to leave, they burnt the part of the huts which projected out of the hillside, and after the war the Dyckman family, who owned the place, filled up what seemed to be holes in the hillside and planted an apple orchard on the site of the old barracks.

Now crowds gather to see the excavation of the site of these Revolutionary barracks. More than forty have been examined in the search (primarily to get materials to decorate the old Dyckman grounds which are to be made into a historical park), and there have been found English and Hessian coins, buttons and belt buckles belonging to the Coldstream Guards, the Inniskilling Regiment, and the 71st Fraser Highlanders, and other regiments, a set of dice made from musket balls, quartz arrow heads, and utensils of all sorts. In one of the huts a large brick fireplace was found and near it in a hole were twelve regimental buttons of pewter with steel eyes and gilt edges of the 52nd British Regiment of Foot, now called the Oxfordshire Light Infantry.

These excavations, so different from the usual sort heard of in connection with New York, have created much interest.

R. V. D. M.

### *Field Work of the Bureau of American Ethnology*

THE Bureau of American Ethnology of the Smithsonian Institution is manifesting considerable activity in archaeological and ethnological research in the field at the present time. Mr. Neil M. Judd and Dr. Walter Hough have been temporarily detailed by the National Museum for the purpose of conducting archaeological investigations in southern Utah and western New Mexico respectively, and Dr. J. Walter Fewkes is engaged in work of a similar nature northeast of the Hopi villages in northern Arizona. Mr. John P. Harrington is devoting his attention to gathering the final material necessary to the completion of an exhaustive memoir on the practically extinct Chumash Indians of southern California; Mr. J. N. B. Hewitt is among the Iroquois of Ontario; Dr. Truman Michelson has resumed his studies among the Fox Indians of Iowa, and Mr. James Mooney has taken the field for the purpose of continuing his studies among the Cherokees of North Carolina. Mr. Francis LaFlesche has recently returned from a trip to the Osage tribe of Oklahoma after recording additional material pertaining to the sacred ceremonies of that people. Miss Frances Densmore will shortly resume her studies of Indian music, special attention this summer being devoted to the Hidatsa Indians of North Dakota, while Dr. L. J. Frachtenberg is engaged in studying the almost extinct Indian languages of Oregon. F. W. H.



## ART AND ARCHAEOLOGY

### *Indian Groups in the New York State Museum, Albany*

THROUGH the efforts of Arthur C. Parker, State ethnologist of New York, six Indian groups, depicting hunting, fighting, council, religion, industries and agriculture, have been installed in the museum of the famous Education Building, Albany, and are pronounced by critics to be unexcelled and indeed, unequalled, in the world. Mr. Parker is himself an Indian and better qualified than anyone else to undertake the task. He has spent years in the design and preparation of these studies in clay, each figure of which has been made from a living model, selected from the tribes on the reservation of Central New York. The casts were made by Caspar Mayer and Henri Marchand. Every detail of clothing, equipment, utensils, and housing is historically correct.

The groups are behind glass, in alcoves, and each has been placed against a background of peculiar interest, painted by David C. Lithgow, on canvases measuring about fifty feet. The canvases are attached to the walls of the alcoves and are so realistic and so vividly beautiful that the beholder involuntarily gasps with surprise and delight.

In the first group, "Hunting," an aged warrior is seen returning from the kill. The members of his family are working over the pelts of animals and preparing the meat for future use. The Council of the Turtle Clan portrays the chiefs of the Onondagas holding a council of war in the bark lodge of their Fire-keeper. In the "False Face Ceremony" hideously-masked medicine men have entered a dwelling, and with weird rites are putting evil spirits to flight. "Agriculture" is a lovely autumn scene in a cornfield. Iroquois industries are shown in an attractive group with a forest setting. The Return of the Warriors illustrates the advance guard of a Mohawk expedition returning to their capital city in 1634, with captives.

An entire department in the museum is devoted to a wonderful collection of Indian relics, many of which have been brought to light through excavations.

ANNA E. WILLIAMSON

### *A Vase of Xerxes*

THE Yale Babylonian Collection has secured a beautiful alabaster vase of Xerxes, the Achaemenian ruler of Babylonia. Several similar vases are known. As early as 1762 Count Caylus published an account of one which was in the Cabinet des Médailles de la Bibliothèque nationale, in Paris. At that time the inscription, which contains three lines of cuneiform script and one of Egyptian, could not be read.

After Grotefend, in the early years of the nineteenth century, had made some progress in the decipherment of the Persian cuneiform script, Abbé Saint

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Martin, who was acquainted with his results, and Champollion, who had forced the Egyptian hieroglyphics, agreed in 1823 to decipher independently the inscriptions of this vase. Their results proved conclusively even to those who were skeptical, that actual progress in the decipherment of the wedge-shaped script and the Egyptian hieroglyphs had been made.

Abbé Saint Martin read the first line, which he declared was Persian, "Xerxes the Great King." This is what Champollion furnished as his translation of the Egyptian. It was only later, however, that it was determined that the two other lines of cuneiform found on the vase, which contained the same words, represented the Elamitic and Babylonian forms of writing.

Subsequently several vases and fragments of others belonging to the same ruler were brought to light. Loftus in 1853, and Dieulafoy later, found several fragments of similar vases in the ruins of Susa. In the ruins of the Mausoleum of Halicarnassus, an ancient Greek city of Asia Minor, Newton, in 1856, excavated a vase belonging to the same ruler, which is at present in the British Museum; and another was purchased from an antiquity dealer, in 1888; and is now in the Museum of Pennsylvania.

The vase which has been secured for the collection at Yale is exceptionally beautiful. Like the one described at the beginning of this account, the four inscriptions in Persian, Elamitic, and Babylonian cuneiform script, and Egyptian hieroglyphs read "Xerxes the Great King." Xerxes, as is well known, is Ahasuerus of the book of Esther, the scenes of which are laid in "Shushan the Palace." Shushan, of the Old Testament, is the ancient Elamitic city Susa, the site at which the fragments of similar vases had been found.

A. T. CLAY



A Vase of Xerxes

### *Interesting Archaeological Discoveries at Ravenna*

RECENT excavations in connection with the restoration and reconstruction of the historical church of Sant' Agata, at Ravenna, have yielded unexpectedly valuable and interesting archaeological results. The excavations, which

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were under the direction of the Superintendent of Monuments, extended over the entire space of the ancient quadro-portico, the site, it appears, of a vast tomb or burial place, comprising numerous strata, the lowest of which belongs to the epoch of Theodoric (fifth century). It has been possible clearly to trace the plan of the structure; the investigation, moreover, has confirmed previous inferences and observations concerning the system of earth sculpture, and, what is especially gratifying to the archaeological student, it has resulted in a wealth of epigraphical material. Numerous inscriptions bear the consular indication and date, and some refer to persons of distinction who held important positions. Amongst other things there is a metrical inscription which constitutes a notable literary document.

From the intermediate stratum a large quantity of ceramics was also brought to light the artistic value of which is of the highest order. The collection comprises thirteenth and fourteenth century pottery of all forms and sizes; *graffitti*, painted and glazed, showing figured representations, with the emblems of Porto, of San Vitale and of Classe; of local and Faenzine manufacture; several intact, others in a good state of preservation; whilst others, which were in fragments, have been put together again with great patience and artistic skill by the Canon of Sant' Agata, Father Bignardi. Especially interesting were numerous Faenza bowls and an amatory *lance* with a musical rebus motto, which for its singularity is destined to be one of the most curious and precious examples in the Ravenna Museum.

A full report of the excavations and the various objects discovered will be duly published by the Royal Lincei Academy. In the meantime, the work of restoration and reconstruction is progressing rapidly. The façade of the church together with the walls and the principal cornice have been completed for some time. There still remains the reconstruction of the *piazzale* (the ancient atrium), the surrounding wall, and the campanile. One might add that, if the church of Sant' Agata were in a city less rich in artistic treasures than Ravenna, it would attract great attention on the part of visitors and would be considered a rarity. It is filled with secrets and is alive with memories. From the early Romans to the rude Justinians; from the mosaic, still visible in the apse, to the painting of Luca Longhi; from the marble which records the name of Boezio, to the epigraph which commemorates the Prefect Leone; from the miracle of Archbishop Giovanni who witnessed the protecting angel's heavenward flight, to the pious exhumation of Cardinal Aldobrandini, art, history and legend have left here in this church their imperishable mark.

RAYMOND MONTFORTE

## ART AND ARCHAEOLOGY

### *Trebizond, of Ancient Fame, Captured by the Russians*

THE capture of the fortress and harbor of Trebizond, by the Russians in their recent campaign, recalls the story of one of the most interesting cities of the ancient world. Trebizond is the Greek Trapezus, or table-land, a name derived from the sloping table-land extending from a barrier of rugged mountains down to the Black Sea, near its southeast angle.

This barrier separates the district from the rest of Asia Minor, and accounts for its importance as a fortification of the Black Sea, while its greatness as a commercial center is due to the fact that it commanded the point where the chief trade route from Persia and Central Asia to Europe over the table-land of Roumania descends to the sea. It was founded in the seventh century as a Greek colony of Sinope. It came into notice at the time of the Retreat of the Ten Thousand, described by Xenophon in his *Anabasis*. They finally reached the sea there, after descending from Mt. Theches, where they first again saw the sea and uttered the famous cry "The Sea, the Sea," through the pass in which the azalea still furnishes a poisonous honey such as caused Xenophon's troops to be seized with violent vomiting.

Its greatness dates from the time of the Fourth Crusade (1204) when the Byzantine Empire was dismembered and its capital occupied by the Latins. During the confusion, Alexius Comnenus escaped into Asia, and with an army of Iberian mercenaries, entered Trebizond, where he was acknowledged as the legitimate sovereign, and assumed the title of Grand Comnenus. He made himself master of the southern coast of the Black Sea and founded an empire which lasted until 1461, when the city was taken by Mohammed II, eight years after the fall of Constantinople. The empire of Trebizond was noted for the beauty of the women of the royal family and the elaborate ceremonial of its court. Its strength lay chiefly in the important matrimonial alliances which it contracted by its successive rulers.

There are several interesting monuments at Trebizond in the form of churches in the Byzantine style of architecture, notably the church of Saint Sophia, and the church of the Panaghia Chryso Kephalos or Virgin of the Golden Head, now a mosque. The most remarkable memorial of the middle ages in this district is the monastery of Sunelas, some distance from Trebizond. It occupied a cavern in the face of the perpendicular cave one thousand feet high, where the white buildings offer a marked contrast to the brown setting. It claims an antiquity of 1500 years. Its magnificence dates from the time of Alexius Comnenus III, of Trebizond, who rebuilt and richly endowed it. The Golden Bull of the Emperor is still preserved in the monastery and is one of the finest specimens of such documents, containing portraits of Alexius himself and his queen.

## BOOK CRITIQUES

MISCELLANEOUS INSCRIPTIONS IN THE YALE BABYLONIAN COLLECTION. By *Albert T. Clay*. New Haven, 1915: The Yale University Press, 1915. Pp. xii, 108, xlix. 4to. \$5.00.

Professor Clay has published many volumes of Babylonian texts, but this one, in which the first fruits of the Yale Babylonian Collection are presented, surpasses in importance anything that he has done before. It is one of the three volumes of Babylonian texts of first importance published since the year 1900. Only the Code of Hammurabi and the volume of Historical and Grammatical texts published by Poebel in 1914 can compare with it in historical value. The volume begins with inscriptions so old that they are in a script, almost pictographic, and contains important inscriptions from all periods of Mesopotamian history down to Nabonidus, the last Babylonian king. Two new inscriptions of Entemena of Lagash, one of Naram-Sin, another of a hitherto unknown king of Gutium, and a Sumerian prototype of a part of the Code of Hammurabi, an inscription from the dynasty of Isin, as well as new inscriptions of Sargon and Esarhaddon of Assyria, and Nebuchadnezzar and Nabonidus of Babylon afford new historical material. There is a building inscription of the Seleucid era, dated in 244 B. C.

Not the least valuable is a tablet containing the names and lengths of the reigns of the kings of the dynasty of Larsa, which, combined with other known data, fixes the chronology of nearly three centuries of Babylonian history that was previously in confusion. There are two word-lists from the time of the dynasty of Ur about 2400

B. C. Another text presents a new syllabary in which there are more than 320 lines of writing, each giving the definition of an ideogram in Sumerian and Semitic. The text supplies a number of new words. Of special interest to students of the Bible is a text which gives additional proof that Belshazzar, although not king (as stated in the book of Daniel), was so powerful a prince as to be associated with the king, his father, in the thought of a loyal subject, whose dream was held to betoken the prosperity of the two.

A series of tablets from the temple at Erech records a list of offerings for each day of several months. It appears from the list that special offerings were made on the seventh, fourteenth, twenty-first and twenty-eighth of each month. This may indicate that some special sanctity attached to every seventh day, though, as Professor Clay notes, that sanctity did not, as in the case of the Hebrew Sabbath, involve a cessation from labor, for it is well known from the dates of thousands of contract tablets that business was transacted on every day of every month. These texts are a welcome addition to the data on a much-debated topic.

This brief survey calls attention to but a fraction of the important material in Professor Clay's volume. For the technical scholar it has many other treasures. The copies are made with Professor Clay's characteristic accuracy and delicacy of touch; the transliterations, translations, and notes are the work of an accomplished scholar. All the important texts are translated, so that the material is placed within reach of every student of history or of the Bible.

GEORGE A. BARTON

*Bryn Mawr College*



## ART AND ARCHAEOLOGY

ESTIMATES IN ART. By Frank Jewett Mather, Jr. New York, 1916: Charles Scribner's Sons.

Professor Mather's book is a collection of unrelated essays on painting, testifying alike to the profound scholarship of the author and the extraordinary catholicity of his taste. In some of the fields discussed, notably in the essay on Botticelli, the writer represents authority. In others he freely admits a comparatively superficial knowledge of the subject, but nowhere does the reader meet with a hint of the irritating dogmatism that mars so much art criticism. When the author restores to Botticelli the Munich *Pietà*, arbitrarily extracted from the painter's list of works by the modern "Is' and 'Is not'" school of criticism, he invokes not his scholarly knowledge of the Italian school but the fundamental good taste which underlies all the Estimates. We are thus the readier to follow him when he combats the censure of Japanese color prints which is now beginning to be affected by certain critics of oriental art.

Most of the Estimates are favorable, though discriminating. For example, the author succeeds admirably in distinguishing on the one hand the real excellences of El Greco, and on the other the distinct limitations of that extravagant painter. Only one essay is a frank attempt to pry from his pedestal an artist too loftily enshrined by a dazzled public. This, the Estimate of

Sorolla, must surely have been written in 1909, and represents a healthy reaction against the unreasonable furor roused in that year by the New York Hispanic Society's exhibition of the work of the Spanish luminist.

Not all the Estimates are equally convincing. Some, like those of Goya and Vermeer, leave the reader with a sense of complete acquiescence. Others, notably those of Carrière and Watts, are more labored. The latter, confessedly the expression of a youthful ideal, is brilliant, but anon the vision of such a painting as *A Story from Boccaccio* rises to plague the mind's eye of the reader and shatter the careful structure of the author's appreciation.

The style of the book is wholly delightful. Careful thought seems to have gone over into unstudied writing. Indeed the essays give the impression less of writing than of the crystallized conversation of a shrewd and thoughtful critic.

Withal the book is not written for the tyro. It presupposes an intelligent acquaintance with the history of art on the part of the reader, and admits him to an intellectual intimacy with the writer. The exclusion of any arrogant note thus fortifies the didactic power of every essay. No lover of art can read Professor Mather's book without being stimulated, and everyone will be inspired by it to a broader, more sanely catholic appreciation of all phases of art.

G. H. E.



